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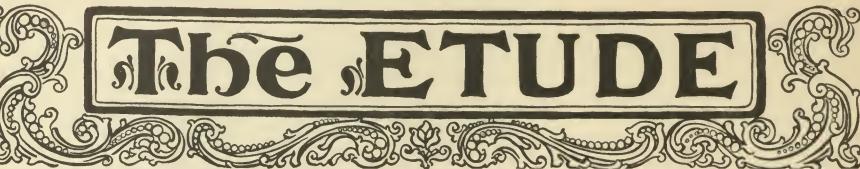
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PHILADELPHIA, PA., DECEMBER, 1902.

NO. 12

THE BEST LIVING COMPOSERS.

By HENRY T. FINCK.

* * *

In the eighteen years from 1797 to 1815 no fewer than nine of the most famous composers were born: Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, and Franz. A great master for every two years!

In face of such a remarkable fact we may feel inclined to join those who weep for the good old times; and yet, if we pause to reflect, we see that it would be foolish to weep. We know that the nine composers named were great masters, but their contemporaries, for the most part, did not know it. Consequently, is it not likely that the composers who are our contemporaries are greater than we suppose them to be, and that distance will lend enchantment to the view?

Scandinavia.

I feel quite certain that this is the case with some of the composers now living; Grieg, for instance. We all know how Schumann, who considered Chopin the most poetic musician of his time, had to fight the German critics, who sneered at him as a mere writer of drawing-room pieces. Grieg, "the Norwegian Chopin," as Hans von Bülow called him, has been similarly belittled because he has built no sky-scraper symphonies or four-hour operas. How a Japanese artist who spends a year on a small vase would laugh at our esthetic barbarism! There is in the short piano-pieces and songs of Grieg more genius—more original melody, harmony, rhythm—than in the most elaborate German symphonies and operas, except those written by the very greatest masters. Grieg's melodies are not, as most persons suppose (because ignorant critics have told them so a hundred times), copies of Norwegian folk-songs; they are his own, as much as Chopin's are his own; and in harmony and modulation only Bach, Schubert, and Chopin are his peers. "The realm of harmony," he wrote to me a few years ago, "was always my dream-world." And what an enchanting world it is!

Dr. Riemann remarks, in his recently published history of nineteenth-century music, that some of Grieg's songs "speak a native language reminding one of Schubert in his greatest moments." Grieg is the delight of our own American McDowell, one of the most original of living composers, two of whose sonatas are dedicated to his Norwegian friend. The French Pugno, the Polish Paderewski, and the Scotch-French d'Albert have also come under the influence of Grieg. Among these men there are two



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and refined song-writers, the first named suggesting his Danish origin, while the other is more cosmopolitan.

Poland.

It is unusual for a great composer to speak in such complimentary terms of living colleagues. Niecks doubts "very much whether a musician could be instanced whose sympathies were narrower than those of Chopin." Wagner apparently could not discover merit in any of his contemporaries except Liszt and Franz. Ruhinstein declared bluntly that music ended with Chopin. In the case of Wagner, ignorance was the chief source of his skepticism; he had neither the time nor the inclination to acquaint himself with what was being written by others. In Ruhinstein's case jealousy of more successful rival composers (especially Wagner) inspired his Mephistophelean attitude. Professional jealousy is what one of the most promising of the younger composers, Paderewski, has to con-

tend with now, and will have to contend with more and more. Hundreds of his would-be rivals, already ennobled by his astounding success as a pianist, cannot endure the thought of his being also recognized as a great composer. But they will have to make up their minds to it. His pianoforte pieces—among them the "Krkavík," as quaintly delightful as any Chopin mazurka—would alone assign him a high rank; but, like Liszt, he has done greater things in other fields. His "Polish Fantasia" revealed an astonishing gift for orchestral writing, and his "Manru" is not only the best first opera ever written by any master, but is an opera which I would rather hear for my pleasure than any written since "Carmen," excepting "Hänsel und Gretel."

While Paderewski and Grieg alone would suffice to uphold the musical fame of Poland and Norway, established by Chopin and Gade, there are others that cannot be dwelt on in a brief survey, but some of whom may at this very moment be engaged in some immortal task. It is absurd to suppose that music, the youngest and the most popular of the arts, should be destined in its decline.

Bohemia.

At a recent series of concerts given in Vienna Oscar Nedbal conducted works by himself and five other Bohemian composers: Smetana, Dvorák, Suk, Förster, and Fibich. Bohemia has always been noted as a country in which a love of music was instinctive among all classes, but it is only in recent times that it has given birth to great composers; so there is no more occasion to speak of the "good old times" than there is in Scandinavia. Smetana, to be sure, died in 1884, but his music is only just beginning to be appreciated at its true value. The greatest of the Bohemians, Antonín Dvorák, is still living and doing some of his best work. Though not a song-writer *par excellence*, I found his "As My Dear Old Mother" good enough to be included in a collection of "Fifty Master-songs" which I have recently made. As a writer of chamber-music I cannot see wherein he is inferior to the great German masters, and his symphonies are certainly among the best written since Beethoven. In the art of delicate and rich orchestral coloring Dvorák, in my opinion, far surpasses Richard Strauss, who receives so much praise on this score. Dvorák is, like Liszt, a musical descendant of Schubert; but just as Liszt enriched European music with Hungarian rhythms and melody, so Dvorák has given it exotic charm and variety by making use of the wild and rapturous Bohemian rhythms. The importance of this matter will be better understood in the future, when Dvorák will seem bigger than he does to most of us.

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Russia.

Russia lost the two greatest of her composers almost a decade ago—Tschaikowski in 1893 and Rubinstein in the following year; but we may claim them as of our time rather than of the past, so far as their influence is concerned. And there are others. Rinsky-Korsakoff is, I am told, considered by so great an authority as Theodore Thomas, superior even to Tschaikowski and Rubinstein. He certainly is more national, more of a genuine Russian, less cosmopolitan; and the same is true of some of the other Russians of the new school. This Russian school is not based on Wagner, like the new schools in other countries, but on Russian folk-music and on Liszt. In harmonic daring the Russians go even beyond Liszt. Conservatives stand aghast at the barbaric rudeness and splendor of much of this music, but the public is apt to like it, and that settles the point, no matter how slow the critics may be in joining the procession. It is necessary to recall the reminiscences of Rubinstein to realize that musical culture and musical genius were almost unknown in Russia in the "good old times"; in fact, until about half a century ago.

Rubinstein's own compositions have not yet received the honor they deserve because of their rich spontaneous melody. Tschaikowski, on the other hand, is becoming more popular every year. In London concert-halls Wagner alone is ahead of him. Concerning the leaders of the national Russian school (which was founded by Glinka) the eminent French composer Alfred Bruneau has an interesting article in the *Revue de Paris* of September 15th, in which, among other things, he points out the remarkable fact that Moussorgski, Balakireff, Cesar Cui, Rinsky-Korsakoff, and Glazounoff, instead of tearing each other to pieces, like composers in other countries, have been, for a quarter of a century, the best of friends, united in a common cause.

Hungary.

While the Russians are to a considerable extent followers of Liszt, that great man—whose triumph as a composer has come at last—but not yet had a successor in his native Hungary, unless Dohnanyi should prove such. Dr. William Mason esteems him highly—more highly, I confess, than I do. Goldmark, to be sure, is still living, and has a new opera in rehearsal. But, while Goldmark was born in Hungary, he belongs musically rather to the German school; he is a sort of German orientalist. It was Wagner who called Vienna a "half-Asiatic" city. While Goldmark's symphonies have faded, his overtures and some of his operas will long continue to interest music-lovers.

A few days ago I received a visit from Rubin Goldmark, a nephew of the composer. Having regained his health at Denver, he has returned to live in New York. His "Hiawatha," played by the Boston Symphony Orchestra a few years ago, gave me the impression that he may rise to as high a rank as his uncle Karl.

Germany.

Germany is still divided into Kingdoms, but musically speaking there seems to be an interregnum. The Kings are dead, and while there are many princes ready to ascend the thrones, their claims are not generally recognized. Still, it is quite possible that the next generation will wonder at our obtuseness (as we wonder at our predecessors') for not recognizing the crown princes in the realms of opera, orchestral music, song, and so on.

A noisy band of enthusiasts—almost as noisy as their hero's works—is trying hard to persuade the world that Richard Strauss is not only greater than Johann Strauss, but greater than Liszt and Wagner. Strauss has, indeed, written some charming songs, and very effective symphonic poems (his operas I have not heard); but unless his melodic faculty undergoes a change to something as rich and strange as his harmonies, the claims of his fiery champions will hardly be upheld by posterity.

While Richard Strauss was at first a follower of Brahms, but subsequently became an extreme disciple

of Liszt and Wagner, the man who ranks next in prominence among living German composers, Humperdinck, belongs entirely to the Wagner school. The extraordinary success of his "Hansel and Gretel" was due to his admirable presentation of that German folk-tale in Wagnerian colors. But he is far from being a mere imitator. There is in that opera a splendid originality and a genuine dramatic gift. Perhaps it would have been better for the cause of German opera if "Hansel and Gretel" had not made Humperdinck a rich man. In the nine years since its production he has rested on his laurels. But perhaps his new score, "Cinderella," now in rehearsal in several German cities, will be a forward step. I sincerely hope so, as I see little good in the other German opera-composers of the time, though, to be sure, my experience is limited, and my faith in German critics not very strong.

Among the more prominent Austrian and German composers of the immediate past or present with whose works we are insufficiently acquainted in this country are Bruckner, Hugo Wolf, Bungert, Kistler, Sommer, Nicold, Drasek, Weingartner, Mahler, Schillings, Siegfried Wagner, Becker, Huber, Gütz, Brill, Cornelius, Nessler, Heuberger, Thullie, Fielitz, and many others. Most of these will ultimately be



WILHELM GERICKE.
(Conductor of the Boston Symphony Orchestra.)

ranked, I fear, below Kirchner, Raff, Bargiel, Reinecke, Rheinberger, and Bruch, whose day is already past, in some cases unjustly so.

There are some who believe that Brahms, who is now a power in Germany and England, will also soon be forgotten, while others feel sure he will live with the immortals. Mention may also be made here of that strange composite, Eugène d'Albert, whose French father was born in Germany, to which country also one of his grandmothers belonged, while his himself was educated in England. I have heard some chamber-music of his which I thought was original; but as an opera-composer he has failed in Germany four times since 1893.

Italy.

In Italy, as in Germany, there is an interregnum. Indeed, been officially proclaimed his equal in his native city, Livorno; but we have had recent opportunity to satisfy ourselves that he is very far from being a Verdi. He is a better musician than Leoncavallo, but inferior to Puccini and Giordano. Puccini comes nearer to Verdi than any other writer of the

"young Italian school." As a master of harmony and orchestration he is even superior to Verdi; but he lacks his melodic faculty. We are beginning to see that even Wagner's success has been due chiefly to his inexhaustible supply of original melody. In abolishing florid arias and set numbers, and in making more artistic use of the orchestra, all the Italians are following Wagner; but as his operas are now the fashion in Italy, the composers cannot copy his melodies or modulations without being detected as plagiarists, Botticelli's "Mefistofele," if Wagnerian, is a splendid opera, and I hope we shall all live to hear his "Nero."

France.

Notwithstanding the efforts of Liszt's friend Sgambati and a few others, the word music in Italy remains synonymous with opera. Not so in France. True, if we look at the famous French composers, from Berlioz to the present day—Auber, Thomas, Gounod, Bizet, Meyer, Massenet, Saint-Saëns, Lalo, Godard, Bruneau, Delibes, Dubois, Chabrier, Charpentier—we find that all were opera-composers, most of them pre-eminently so; still, other branches of music have been cultivated, too. This is notably true in the case of Saint-Saëns, who has not only written good operas, but symphonic and chamber-music ranking with the best modern German products. His symphonic poems are models of program-music, and there is more thought, and food for thought, in his symphonies than most of us are yet aware of. If he was not Berlioz's orchestral virtuosity, he has more scholarship and infinitely more ideas. In Parisian concert programs much space is also given at present to César Franck, a representative of the Liszt-Berlioz school, and to his pupil, Vincent d'Indy.

England and America.

Excellent surveys of the present condition of music in England and America have been made by J. A. Fuller Maitland in his "English Music in the Nineteenth Century" and Rupert Hughes in his "Contemporary American Composers." Mr. Maitland doubtless claims too much when he declares concerning the "Leaders of the English Renaissance"—MacKenzie, Parry, Goring Thomas, Cowen, and Stanford—that these five can be compared with any school that the world of music has seen," and that they have "at least as much originality of invention as the Russians"; but he is right in maintaining that in a thousand ways the English atmosphere is now more favorable to native talent than it was a century ago.

If Mr. Hughes is also somewhat overenthusiastic in his estimate of American composers (the minors, at any rate), this is better than if he underestimates them. He does not say too much, however, concerning John K. Paine (the first really great academic composer this country has produced), Edward MacDowell (who has no superior in Europe as a writer of songs and piano-forte pieces), Edgar Kelley, George Chadwick, Horatio Parker, Arthur Nevin, Arthur Foote, H. H. Huss, and some others of our more prominent composers. Several of those here named have already made considerable headway in Europe, and they will succeed in this direction more and more as they cease initiating foreign music and become Americanists.

The Future.

The future of music in this country ought to, and perhaps will, lie largely in the hands of our own composers. What that music of the future will be, it would be rash to prophesy. Personally I am convinced that our writers will cultivate chiefly the "musical short story," the song and the opera, giving up symphonies and sonatas; and I have given my reasons for this belief in the October number of *The Forum*. I also believe that instrumental music will become more and more closely allied with poetry, as in the "Woodland Sketches" and "Sea Pictures" of MacDowell. New instruments will be added to the orchestra, and medieval ones revived. The old church-modes will be used to a considerable extent to give piquancy to harmony and to intensify the agony of our minor mode. All that is good in folk-songs will be absorbed in the world's art-music.

THE ETUDE

THE PERENNIAL ROMANTICISM.

By W. J. HENDERSON.

[In a consideration of music as it exists to-day we must take note of the presence of the phase known as romanticism, which is to many persons, perhaps, little more than a mere phrase. Romanticism is more than a form of expression, it is, as Mr. Henderson clearly brings out, a force, a movement, an impulse of the esthetic nature. To appreciate it clearly in music is not a matter of analysis, as is in part, at least, the case with the old classic forms. An understanding of the romantic in music grows from a feeling of a certain something in music, a "message," as Mr. Henderson says in one place. We trust that this exposition of the subject will assist many of our readers to understand the difference between the romantic and the classic.—EDITOR.]

Classic and Romantic as Applied to Music.

It is hardly necessary to remind students of music that the terms "classic" and "romantic" have special meanings as applied to the tone-art. The classic works are those in the great forms modeled by the genius of the masters of the eighteenth century, whose work was, in a large measure, that of explorers into the field of musical architecture. The romantic compositions were written later by masters who proclaimed that the form must be subservient to the content and must be altered to meet the demands of emotional utterance. The romanticists gave us the symphony in one piece, as in the case of Schumann's in D-minor; the symphonic poem, based upon the postulate that there is no break between any two successive emotional states; and the concerto employing the device of community of theme in the various movements.

In the field of the lyric drama the romantic movement, which took its rise with Weber, led directly to the music dramas of Wagner and the operas of the young Italian school, in which all the formulas of the Neapolitan masters have been abolished. In the field of song the romantic movement burst into full flight with Schubert's "Gretchen am Spinnrade" and "Erl-König," and made the old strophic form almost a thing of the past.

The Distinction Lies in the Purpose.

If there is any distinction between classicism and romanticism in music it certainly is in the point of view, in the purpose. The aim of Haydn and Mozart in their symphonies and their quartets was to write beautiful music, beautiful in itself, in its thematic material, and in the method of development. To such music is applicable Hanslick's appellation of "arabesques of sound." The deep tones of human passion do not sound in these works. There is no attempt to make the symphony or the quartet utter a message. All is for chaste and transparent artistic beauty of form. Grace and sunshine and happiness prevail.

They cannot avoid these things because they are demanded by the fundamental rules of musical form,

and in music, as has often been said, form is the first manifestation of law. The romanticists may alter the relative positions of the component parts of the old symphonic form, and thus produce forms which are externally novel, but they cannot abolish the component parts themselves. Those are fundamental, just as the subject and the answer and the counter-subject are in the contrapuntal forms. New ideas in harmonic will come, and doubtless future generations will add combinations which are now intolerable. Melodic style will change, as it has changed within the memory of those now living. But the laws of form are elementary, and because of that the romantic impulse will never carry music into regions from which those laws can be excluded.

At the close of the fifteenth century came the completion of the cycle. With the music of Orlando Lasso and Palestrina music entered upon the achievement of expression. As yet the note of human passion had not been sounded. As yet the deep significance of the contrast between major and minor had not been learned, nor the power of crashing dissonances, nor the eloquence of varied rhythm. Diatonic harmony, the ecclesiastic modes, broad and stately movement were the elements of music. For up to this time the aim of composers had been to build up a grand chorale service for the Roman church, and in the music of Palestrina and Lasso the perfect expression of religious exaltation was attained. The feeling of this music is that of the cathedral: rapt, passionate, ethereal.

But now began the development of opera and independent instrumental music. Again composers had to manufacture materials. For a time they contented themselves with adapting to instrumental performance the methods and manner of medieval church counterpoint, and when Italy had advanced beyond this stage Germany clung to it till she left us the mighty fugues of Bach. Meanwhile the melodic style of writing had been born, and instrumental composers set out along the path which led to the organization of the sonata form. Step by step they repeated the labors of the fathers of music. True, they had not to devise harmony and counterpoint, but they did have to build from the very foundations a form.

Romantic Impulse Seeking for Expression.

At the same time, and driving them to seek for methods of expression. But it was inevitable that at first they should not go beyond simple external beauty. It was in the nature of music that they must find that, just as the early contestants did, before they could begin to utter their inner lives. But no sooner had Haydn settled apparently for all time the sonata form than Beethoven, finding it ready to his hand, broke away from its rigid discipline in order to make it say what he wished to say. In the G-major and E-flat piano concertos, in the fifth symphony, in several sonatas he joined movements to prevent interruption of the sequence of mood-pictures.

As the early fathers in the final period of the development of their art arrived at the expression of religious contemplation, so the instrumental masters at length reach the expression of human emotion. With the aid of text the opera-composers had already made music illustrative of the passion, the tragedy of human life. Borrowing their musical vocabulary and vastly enriching it, the instrumental composers sought to make absolute music the complete speech of emotion.

Future of the Romantic Movement.

It is the extreme advance of this movement that we speak of as romanticism in music; but plainly the romantic impulse has never been absent from the art. It is the impulse which has continually pushed music onward. The question naturally arises: Will the operation of the romantic principle drive the classic or formal principle out of music? Or will the two reconcile themselves? Undoubtedly the latter will be the case. No matter how they have striven, the ultraromantic writers have not been able to compose without employing definite musical subjects, methods of musical development founded on that of the first-movement form, the building of climaxes in manner established by the classicists, and the systematic and lucid repetition of musical ideas.

They cannot avoid these things because they are demanded by the fundamental rules of musical form, and in music, as has often been said, form is the first manifestation of law. The romanticists may alter the relative positions of the component parts of the old symphonic form, and thus produce forms which are externally novel, but they cannot abolish the component parts themselves. Those are fundamental, just as the subject and the answer and the counter-subject are in the contrapuntal forms. New ideas in harmonic will come, and doubtless future generations will add combinations which are now intolerable. Melodic style will change, as it has changed within the memory of those now living. But the laws of form are elementary, and because of that the romantic impulse will never carry music into regions from which those laws can be excluded.

On every day part of their morning service shall be a song in honor of the hero whose birthday it is; and part of their evening service a song of triumph for the fair death of one whose death-day it is; and in their first learning of notes they shall be taught the great purpose of music, which is to say a thing that you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they do not mean. They shall be able to sing merrily when they are happy, and earnestly when they are sad; but they shall find no mirth in mockery or obscenity, neither shall they waste and profane their hearts with artificial sorrow.—John Ruskin.



VICTOR HERBERT.
(Conductor of the Pittsburgh Symphony Orchestra.)

impulse, the impulse of progress in music, was at its

work.

At the close of the fifteenth century came the completion of the cycle. With the music of Orlando Lasso and Palestrina music entered upon the achievement of expression. As yet the note of human passion had not been sounded. As yet the deep significance of the contrast between major and minor had not been learned, nor the power of crashing dissonances, nor the eloquence of varied rhythm. Diatonic harmony, the ecclesiastic modes, broad and stately movement were the elements of music. For up to this time the aim of composers had been to build up a grand chorale service for the Roman church, and in the music of Palestrina and Lasso the perfect expression of religious exaltation was attained. The feeling of this music is that of the cathedral: rapt, passionate, ethereal.

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THE ETUDE

Music as it Exists in the United States:
A General View.

By W. S. E. MATTHEWS.

To one looking over the field of music, including other countries as well as our own, the art seems just now to be in a sort of lull, in which creative work of the first class is not being produced, although a great deal of progress is being made in understanding the best work of the past. The increase in attention to music of the highest class is most gratifying, the world over. In Europe not only do the opera-houses give well-arranged performances of the best of the established repertory, but new works are brought out with a liberality remarkable, considering the unthankful nature of such an undertaking.

Striving for Bigness.

All the composers of opera since Wagner seem suffering from what might be called megatheriomania—or hankering after bigness. An important orchestral work is first of all long; then it is scored for the largest kind of orchestra, and it must be full of passages in which an unheard of number of themes are combined, and an unprecedented variety of instruments are doing their utmost to create an impossible confusion of sound, which it would be improper to denominate symphony. (It is in the line of the returning anglers from a summer vacation; each tries to outvie the fish-stories of his predecessor.) Opera shares this disease. Wagner set the key, and unless a young man can imagine to himself that he has out-Wagnered the "Götterdämmerung" in the fluency of theme-combination, he has failed to arrive. Hence to produce a really pretentious new opera costs a prodigious pile of money, and an even greater expenditure of human labor in learning and singing it. Meanwhile the public has observed the diligent quarter-of-a-century advertising of the Wagnerian works, and they form the staple of repertory in all the leading opera-houses. It would seem as if the rage for magnitude had about reached its limits. But in art prediction is at owner's risk; therefore we forbear.

Why the United States Has Not Produced a Master-Composer.

It is not to be wondered at that our own country has not yet produced a composer accepted as the equal of the greatest gifted and selected names from the European musical pantheon. A composer is not made off-hand by sending a boy to a music-school. Else the world would be overrun with the guild. It takes ten generations of ancestors, all musical, to achieve a composer of the first class; at least it was by this road that Bach and Beethoven came, while Mozart and many others had musical parentage. The latest great master of musical structure, Brahms, was the son of a musician, and I know not how much farther back the line ran. Our most brilliant



SYMPHONY HALL (INTERIOR), BOSTON, MASS.

prince among them, and by common consent of the governed as well.

Song-Composition in the United States.

It is not to be overlooked that in the opinion of many singers America has produced some of the most beautiful art-songs of late times. We have not had as yet any born melodist, like Schubert; but the world has changed from melody, where Schubert placed it, to harmony, in which Schubert was a prophet without knowing it; and the art of working harmony and melody combined is one in which few in our own land have excelled. Our schools are as nearly as possible German schools, which show better qualities, if any, only through a slightly more elastic administration. We certainly have some teachers of high grade in all the large schools. With such men as Chadwick at the head of a conservatory in Boston, van der Stucken in Cincinnati, Sternberg in Philadelphia, high professional ideals ought to prevail. Unfortunately the supply of first-class musicians does

most beautiful songs; and Mrs. Beach and Margaret Lang have not been far behind.

Thus it appears that in the line in which a composer has a chance to acquire experience and to educate his ear by hearing his own things done well, while the ink is still wet upon the paper, the province of song, our writers show unexampled advantage over anything to be seen previous to this existing generation. Genius is liable to crop out in very unexpected places. Not long ago I had the pleasure of examining a set of songs by a young composer who has been for several years a protégé of Mrs. Jessie L. Gaynor, and hailing from an inland town, where symphony concerts do not flourish and music-schools formerly neglected to educate. I found musical and structural talent of extremely high order, masterly in delineating a mood by means of music. Is it not something that a remote provincial town should produce a young musician with an ideality and ambition like this? Does it not indicate something in the atmosphere out of which a great musical development will arise?

Possibilities in Orchestral Work.

Personally it does not particularly distress me that as yet no one of our young Americans has written a great symphony. Yes, I know, they have written the "great" all right; but not the symphony. The orchestra is not an instrument for young men to master out of hand. And, owing to the tight rein our musical unions keep on us, we are not likely for a long time to have any young American conducting at the age of twelve or fifteen, which was the way in which Beethoven got his technic. The German musician in this country, humble enough in his own, does not regard favorably the musical aspirations of even his own American pupils. Eventually he will die. Then a young American player will take his place. And so eventually there will come up a real production of orchestral music as full of life and idealism as Sousa's marches are of their own peculiar flavor.

Once nicely admitted to the pantheon, we have reason to hope that the souls of our foreign masters will do us the justice to admit that America did very well for them. I suppose even the operators will not begrudge us so much.

Musical Instruction in the United States.

We are in the habit, at least I am, of claiming that musical training is better in this country than in Europe. Perhaps it is, and perhaps it is not. Very good debaters might find something to say on both sides. While we recognize in German teaching too much tradition and too little recognition of individuality, perhaps we have among our private teachers too much of both. Our schools are as nearly as possible German schools, which show better qualities, if any, only through a slightly more elastic administration. We certainly have some teachers of high grade in all the large schools. With such men as Chadwick at the head of a conservatory in Boston, van der Stucken in Cincinnati, Sternberg in Philadelphia, high professional ideals ought to prevail. Unfortunately the supply of first-class musicians does

not seem to hold out for uses in the larger cities like New York and Chicago. But it is safe to say that any young American desiring a musical education can acquire a really good and thorough one in the United States. Doubtless thousands of pupils are studying with teachers who are not now and never will be good musicians. Assuredly. But some of these non-musicians are women with lovely ideals and a great deal of good sense; and over their graves ought to be put the famous Western epitaph:

"She done her level best."

They discover talent now and then, and take pride in developing it up to the very best suggestions they can get.

Women's Clubs.

I am not so full of satisfaction with our women's clubs, and especially the musical clubs, because I think they run to a certain amateur flavor, and to social fripperies, to the neglect of real culture. Yet, when so many are gathered together into a co-operative work in the name of music, it stands to reason that though the work as a whole, even in any one club, may not measure up to the desired standard, a vast amount of good suggestion and encouragement must come out. If you kindle even a gentle fire and keep it burning long enough, the temperature of the immediate neighborhood is bound to show it eventually.

American Singers.

At least one thing we may claim as Americans. Our singers can sing higher and stay longer and come down softer and more like snow-flakes than any other singers in the world. Our girls have exquisite voices, whose fine timbre is the delight of the great singing teachers of the world. Occasionally one of these altissimo virtuosos acquires a medium register, and takes her stand in the highest ranks of world singers. Remember Albani, Nordica, Komes, Zelie de Luzzan, Ellen Bach Yaw, and a lot of new ones, whose names do not at the moment occur to me. Also our men are artists. Think of Whitney, Charles R. Adams, Bishop, Charles W. Clarke, and the like. We might almost claim Campanari, so long has he been in America.

Higher Musical Culture.

There is even a taste for reading about music, which fact is shown by the large circulation of a number of musical journals. Serious books rejected by publishers turned out to have a circulation for ten, even twenty, years where a preliminary count of noses did not betray a single buyer. It is a great country we are living in; and music is the art of our time.

It might be claimed that too little of the really great music is practiced by our young students, curiously enough, least of all by our singers, where abstinence is not in anyway necessary, for the songs of Schumann, Schubert, and the other great writers are no more difficult than many that are sung. In instrumental music the question of difficulty cuts a large figure, very few students relatively rising above the sixth grade of ability as pianists, excepting here and there a talented girl. And it is also true that our students in literature do not all spend most of their time with Shakespeare and the others of the first class. But the tendency is to improve in this respect, and, after all, the musical clubs are doing a good deal to help. They create demand for samples of the works of the great ones. Hence there is a tendency for the repertoires of our best pianists even in small places to fall into the same lines as those of the great virtuosi. And so the standard is all the time becoming higher.

Personally, I believe that music has not yet got its maturity. I believe that its mission is to set in tones the entire fantasia of the subconscious mind of man in its most universal and all-comprehending scope; and that so long as men live will this ethereal soul-picturing in tones and time go on and become more and more highly prized. And this is by its nature a universal language, the question whether the greatest masterpieces are written in one country or another has only a local importance.

THE ETUDE

Choral Societies as a Factor in Musical Progress.

By F. W. WODELL.

[We have repeatedly urged, in *THE ETUDE*, the formation of musical societies in all towns, the members making it their duty, as well as privilege, to foster musical interests in every possible way. One branch of work that is always feasible is the choral society, whose concerts, developing later into the musical festival, offer a splendid means for bringing and keeping musical work before the public. We urge some teacher in every town that does not support a choral society, to study Mr. Wodel's suggestions and put them into practice.—EDITOR.]

dozen genuine music-lovers, anxious to learn, in the hands of the right leader, is material enough with which to build, in the course of time, an effective musical society. Very much depends upon the quality of the leadership. Its chief characteristics must be unselfishness, combined with an enthusiastic love for choral music. This will mean a burning desire to make disciples—to bring others to love it also. It is this spirit which triumphs over the many obstacles certain to be placed in the way of the organizer and leader of a choral society. Some degree of musical knowledge and skill is assumed. But unselfishness and enthusiasm are primary requisites for success in the leadership of a choral organization.

In some places a practical plan for setting on foot a scheme having for its ultimate object the establishment of an oratorio society would be the organization of as large a class in sight-singing as possible. This, if well taught and properly managed, could be expected to furnish material for a glee or choral club, and later on for an oratorio society. In most communities there is a lack of male voices for chorus-singing. The male quartet, however, is generally popular. A skillful voice-trainer who desires to organize an oratorio society but lacks material, might find it work well to organize and train, as quartets, such male voices as he could get. After these had done some study and singing they might be combined in a concert program. The second season a ladies' auxiliary might be formed and trained alone, and the male voice club-work continued. Toward the end of that season the conductor should find in these two organizations, when combined, material for a performance of oratorio. The unselfish, enthusiastic choral leader can usually discover sufficient material even in the smallest towns and cities for at least a choral club. In the large cities, where there is so much in the form of entertainment offered the young people, and where the money-grabbing spirit is so strong and widespread, it is more difficult, as a rule, to organize efficient choral bodies than in smaller cities. Each large city in this country has its choruses doing more or less effective work, but in a metropolis the choral society does not mean so much to the singer as it does in towns and lesser cities, and the interest in its work is not so general. Yet many more city people can be interested in choral work than might be imagined.

The success of the People's Singing Classes and People's Choral Unions of New York and Boston shows what can be done in creating a more general interest in and love for good choral music on the part of dwellers in the cities. It is to be hoped, for the sake of the cause of music, and of the general culture of our people, that this movement will spread to all sections of the country. The teachers give their services; there are no paid officers. The members, however, are not pauperized. Each pays ten cents per session, as his proportion of the cost of hall-rent, music, and other incidentals. The choral union, composed of graduates from the singing classes, gives public concerts, which are expected to pay for themselves.

That which costs people nothing is generally valued at what is paid for it. Plans for organization of a choral body ought, therefore, always to include some provision whereby the active members shall meet at least a part of the expense. A detailed plan for the organization of a choral society is given in "Choir and Chorus Conducting" by the writer of this article. Whatever plan is adopted, its success will largely depend upon the unselfishness, enthusiasm, and patience of those who are at the head of the movement. The formation and carrying on of choral clubs and societies is, however, a work well worth the doing, as contributing to the development of a love for good music among our people, and to the happiness and uplift of a large class in the community.

THE ETUDE

What the Pedagogues Have Done for Modern Music.

By CONSTANTIN VON STERNBERG.

THERE is one phase in modern music-making which is seldom estimated at its true worth and merit. The development of technic, the abandonment of a lot of useless ballast in the shape of rules and doctrines, and many similar matters—they are continuously brought into public notice. And as for mechanical contrivances, devices, systems, charts, they are launched nowadays by commercial methods, and hence not likely to be overlooked by the public. There is, however, a finer, higher phase in pedagogics, one which touches intimately upon philosophy, and this phase is scarcely honored in proportion to its far-reaching value; it is the *analytical mode of research* which the greater pedagogues of the last half-century have applied to purely esthetic matters in the art of music-making.

The Old Idea of Genius.

Let us remember that formerly—even as recently as forty years ago—the general conception of the term “genius” was very vague and hazy, being regarded as a mysterious, metaphysical, occult faculty. It was looked upon with much the same awe as was the force called electricity before Leyden, Volta, Ampère, and Franklin had demonstrated its manageability. As lightning was at one time taken for an utterance of Divine wrath, so were certain achievements of genius at a much later period—taken for the bestowals of Divine favor upon some specially selected individuals: achievements utterly unattainable to all others and absolutely imitable—as it was thought.

The world's view of genius has changed since. It has risen to a higher conception. It has analyzed genius and taken into account the laws of evolution, of heredity, the power of environment and circumstance and their bearing upon the formation of genius. It has recognized that the mere hand-work in the production of certain effects is not a divinely insured monopoly of genius (I am not speaking of their invention here, but of their production); that these effects are not due to any occult power; that they are not absolutely imitable and totally unattainable to anyone else. We recognize to-day that in the invention of new tonal effects genius simply adds a new word to the vocabulary of musical expression, and that this word, once sanctioned by authority and public favor, may and can be used by all who take the trouble of learning it.

True, genius has not yet been defined. Neither has electricity. Still, we did not wait for the—unless—definition of electricity, but went right on applying and employing its power. And just so it was with the achievements of

Reproductive Genius.

As a lad of 12 years, when I entered the Leipzig Conservatory, I met a good many elderly persons who had heard Hummel play, and Chopin, and Mendelssohn, and Kalkbrenner, and others who died before my time. Ah, how well I remember the illogical and enthusiastic revelations of these elderly people over this or that detail in the playing of those masters. And when I asked how it was done, the advice of such good people—if you please—usually started with the encouraging words: “Oh, my dear boy, there's no use

in your trying to do that; it's genius, you know! Even Mendelssohn—yes, even Mendelssohn—could not imitate certain effects of Chopin's.”

“Did he ever try?”

“Of course he did, for he admired Chopin's playing very much.”

“Well, but Mendelssohn was himself a genius, was he not? And, if genius couldn't do it, where is its superiority?”

“Oh, fie, you wicked boy! You are a heretic. You ought—” and so forth and so on. Such was usually the net result of my inquiries.

An Incident in Moscheles' Teaching.

I well remember how one day Moscheles played in the course of a certain piece a succession of full and widely stretched chords, and how we boys marveled at the perfect legato he produced by what is now called “after-pedaling” and which was at that time not known. He, a consummate master of the piano,

To my unspeakable joy I produced the very self-same legato, and in the following lesson I showed off with it, proud as a peacock. Would you believe it! The dear old master laid his hand upon my shoulder, regarded me lovingly, and in a voice trembling with emotion said: “You have unusual talent, my boy; thank God for it!”

So far, so good. But, the other boys asked me how I did it, and when I had shown them how easy it was, they all did it just as well as I and—my *unusual talent?* Where was it? “I had the whole class suddenly grown unusually talented!”

Modern Pedagogues versus Old Idea of Genius.

This episode was but one of a great many of similar results, and it will perhaps illustrate the point I wish to bring out, namely: that the superstitions regard of genius has now given way to a more rational one; that in reproductive art *pedagogues have worked wonders;* that through their work they have made a higher grade of music accessible to the amateur and smaller professional. Thus they have elevated the house-music of the educated classes and spread an understanding of good music also among the non-playing listeners.

The episode just narrated deals with a matter of execution pure and simple, and in this connection it might be suitable to add—I recollect it as clearly as if it had happened yesterday—that in those times even fairly good piano-players shrugged their shoulders in despair at Liszt's compositions and transcriptions. “Nice,” they said, “very nice, but who in the world can ever play them, except Liszt himself, or a ‘genius’ like him.”

And now that same “Rigoléto Fantasy,” which was once a *tour de force* of widely-reputed artists, is a regular program feature in all well-regulated pupil-recitals, if not already a chestnut. Genius! Alas, no! But pedagogies!

Pedagogics and Conception.

There were, however, many other matters, lying quite outside of mere execution, regarded with an equally superstitious belief in “genius.” For instance, the matter of “conception.”

Dear me, what a nebulous, ghost-like, ungraspable, unattainable something was this “conception” to me when my early teachers said: “You have not got the right conception of this sonata, my boy. You must play it more spiritual, more Beethovenish, more—oh, what's the use, you haven't got it!” And now? Now we explain to our pupils every detail: the motives, the themes, what is done with them by the author; we explain the form, the deviations, the general character; we give the phrasing marks, the fingering, the pedal, and of course the youngsters play well!

Ah, you youngsters of to-day, what have we done for you! How much is done for you nowadays that nobody did for us when we were youngsters! We had to find out things for ourselves, with much trouble, much waste of time, much discouragement, and much heartache. No wonder you think it's easy!

SOME people are apt to think more about the price of lessons than they do of getting good instruction. When they inquire about a teacher, the first question they ask is: “What does he charge?” They might better ask: “Is he a good teacher?” and, if they find he is, then be willing to pay for good instruction accordingly. They should remember, also, that cheap instruction is always the most expensive in the end.

—Frederick A. Williams.



MUSIC HALL, CINCINNATI, OHIO.

(Home of the Festival Concerts.)

THE ETUDE

Influence of the Modern Orchestra.

By THEODORE STEARNS.

[As suggested by Mr. Stearns, the importance of the orchestra as a factor in the musical work of to-day cannot be overestimated. Without it, composers would be limited to works in small forms, like the Japanese in painting; with it we have great works just as we have the heroic canvas or statue. We take this opportunity to add a few words urging our readers to hear at least one concert this winter by a large orchestra. The Boston, Philadelphia, Chicago, and Pittsburgh orchestras have tours that cover a great part of the United States, so that few musicians can urge the excuse of no opportunity. One must hear great works if he is to have a correct conception of the possibilities of music. Besides each one of these orchestras represents a large plant, to use a commercial phrase, a regularly established business, and the combined receipts and expenditures represent an amount that will foot up to at least a million dollars a year. The future of music should include a good orchestra and permanent opera in every city of importance in the United States.—EDITOR.]

Unquestionably this mission in music can only be completely delivered through the medium of our modern symphony orchestra. There are two ways of attaining this object. The peasant will be resewed by the magnificence, pageantry of ritualism, but cannot be interested through merely logic. The indifferent listener will be impressed by brilliant instrumentation or tremendous effect, and the cultured curios will recognize the skill in developing a musical idea through all its intricacies of harmony, counterpoint, tone-color, and form. “Pharaoh's slaves toiled for years to erect, by ant-like methods, the pyramids that a giant might crush with a single blow. The exotic beauty of the hanging gardens of Babylon with their sensuous delight that was an oriental heaven were due to their creator in his groveling four years' madness. Thus to portray is the possibility of the modern orchestra.

The American Orchestras.

With the death of Richard Wagner and the advent of Anton Seidl the wave of modern orchestral music spread still faster and became farther reaching. In-

stantaneously this mission in music can only be completely delivered through the medium of our modern symphony orchestra. There are two ways of attaining this object. The peasant will be resewed by the magnificence, pageantry of ritualism, but cannot be interested through merely logic. The indifferent listener will be impressed by brilliant instrumentation or tremendous effect, and the cultured curios will recognize the skill in developing a musical idea through all its intricacies of harmony, counterpoint, tone-color, and form. “Pharaoh's slaves toiled for years to erect, by ant-like methods, the pyramids that a giant might crush with a single blow. The exotic beauty of the hanging gardens of Babylon with their sensuous delight that was an oriental heaven were due to their creator in his groveling four years' madness. Thus to portray is the possibility of the modern orchestra.

Personality of the Virtuoso Conductor.

Anton Seidl was the idol of his men, and there are anecdotes immemorial about his indestructible pose and dignity. His self-containedness was remarked by all. In the conductor's chair he was king, and it was instruments he fanned then. In the cafe he was genial and whole-souled in the extreme. Where, in rehearsal or performance his entrance commanded instant silence, in the rathskeller or restaurant his entrée was the signal for a rattling welcome—for while he was ever ready to play if he had the whine within him, his wit was often caustic, but seldom bitter. In all his reliques in the social after dinner hour his gravity never ceased. He was the romantic exponent of the music of Liszt and Wagner.

The

personality of Theodore Thomas is probably too widely known to be more than touched upon here. In this instance in the history of favorable conserving has a man been so universally a favorite with the people or so generally an intimate feature in the musical world. His efforts to promulgate the meaning and intent of composers have been, in a word, absolutely unequalled. He excels as a careful reader and a generous one. He will lend a willing ear to the request of the humblest composer, yet that which is not up to his standard is returned with a word or letter which is a help rather than a disappointment.

Frank van der Stucken became generally known during the Twenty-seventh National Saengerfest held in Cleveland, Ohio, when his prize composition (*Die Newe Welt*) was performed. He is inclined to give American composers every chance possible on his programs, and his Cincinnati orchestra compares very favorably with those in the East. In Avallenburg, a picturesque village sunk deep in the heart of the Thuringia Forest I met two old ladies who had known van der Stucken in his youth. “Ah, but he was a brave boy,” they told me with glistening eyes. “He was our Fiancé here.” The child is father to the man.

In

Europe Motil, Weingartner, and Keim are best recognized as orchestra conductors. The Keim orchestra in Munich is an objective point for every Bavarian tourist who loves music. Motil in Carlsruhe is one of the most remarkable compounds of a magnificent director and an equally elegant bohemian the world probably ever saw. His appointment at the age of 18 to the post of *Kapellmeister* has been followed by a series of brilliant successes that have seldom been equaled. Fired and petted by the nobility, he preserves the simplicity and stolidness of a Schubert with an equal amount of unselfish love for pleasure for himself and friends. He is lavish with his money and has a lofty scorn of patronage. His marriage illustrates this in an interesting manner. Motil was engaged to a lady in court circles, but met his present wife in Bayreuth. Frau Motil was then one of the *Hausmädchen*. It was a clear case of love, and the news quickly sped to the court in Carlsruhe, arousing an instant storm of threats of dismissal from his Royal Highness, to say nothing of the complications with the deserted fair one. In the midst of the tumult Motil calmly lighted a cigarette and in his broad Vienna dialect said: “Ich hab' das middel gern und ich heft' das” (“I love the girl, and I'll marry her”) —and there the matter rested.

Motil's significance in music is great. His lately developed passion for resurrecting old Gluck operas and long forgotten scores covered by a century's dust of silence, and mounting them with all the brilliant paraphernalia for which the opera at Carlsruhe is so noted, has aroused the undisguised admiration of all his contemporaries.



FRANK VAN DER STUCKEN.

(Conductor of the Cincinnati Orchestra.)

Distinctively European players turned to America, and the migration rapidly became general. Thomas, as the great traveling orchestral virtuoso, had been working practically single-handed. But with the added impetus of artists from Europe who form the chief body of nearly all our great orchestras the work became simpler. Seidl's work was largely Wagnerian, but he paved the way for still more demand for composers like Brahms and Richard Strauss.

Arthur Nikisch, Emil Bauer, Wilhelm Gericke followed in Boston; van der Stucken in Cincinnati, Gilmore in Washington, Walter and Frank Damrosch in New York, Victor Herbert in Pittsburgh, Fritz Scheel in Philadelphia, and thus to-day every large city of any note has its recognized orchestra, either en route or performing series of home concerts regularly.

Each conductor has drawn additional players from Europe, and the American element in all the orchestras is very large and steadily on the increase. This has made possible the organizing of private concerts by singing societies and other musical clubs, on whose programs the most difficult and extreme orchestral compositions frequently appear and are adequately rendered.

When Hector Berlioz toured Europe his stock in trade, beyond his reputation, was his baton and trunk

THE ETUDE

Musical Journalism as a Factor in Modern Music.

By LOUIS C. ELSON.

MENDELSSOHN once wrote a poem about musical criticism which ended:

"Let a man write as he will,
Still the critics fight;
Therefore let him please himself,
If he would do right."

This distiller too often describes the feelings of the composer and the artist (if we substitute "sing" or "play" for "write") toward the musical press; if one listened to this side of the question only, musical journalism would soon cease to exist.

Yet even toward the composer the musical press (or the musical department of the daily press) often exerts a beneficial influence, if he would but listen to its voice. No composer can be the best judge of his own works. This fact may be evidenced in some degree by the false opinions which composers often form of works outside of their own vein. History is strewn with examples of such misjudgments. The contempt of Handel for Gluck, the dislike of Beethoven's works by Spohr, the sneers of Beethoven at Weber, the satire which Cherubini leveled at Berlioz, the underappreciation of Schumann by Mendelssohn, may stand as a few examples of narrowness of judgment, and many more might be cited.

The High Function of the Musical Critic.

Surely, then, it is not to the composer that the music-lover is to turn for his surest guidance, but rather to a guide who stands aloof from the battle and is therefore less of a partisan. The musical press when it fulfills its highest function often becomes such a guide. But this guide also differs in its character in different countries. In Italy there is more than a suspicion of venality attaching to the criticisms that are pronounced in the musical press; if ever a "musical trust" existed in the world it exists now in the land of song. In France the musical press is too prone to place persiflage and a *boum* *mot* above truth. The animadversion against Gounod's "Faust" and Bizet's "Carmen," the often ignorant of César Franck's works, in their early stages, may be cited as indications that the French press does not care much about recording facts.

In Germany the musical press has been bound too tightly by the classical swaddling clothes; it required a Schumann, at one epoch, to free the musical journalism of that country from its straitisms in the matter of new compositions. Since that time much has been done by the entrance of Wagner, Strauss, Weinliguer, and others into the arena of musical debate. England plodded on with much honesty, considerable Mendelssohn partisanship, and a great deal of puerile dignity, until, in recent days, Bernard Shaw, Runciman, and several other pepper-pots began spicing the musical-literary banquet.

America can gain by studying the examples cited above, by avoiding the faults and copying the virtues of countries which have ploughed the field in advance. In an article of this character it is not my purpose to mention any one musical journal, but rather to consider what the musical journal can do and what it ought to do.

We have spoken of the composer as being, frequently, a one-sided man, a partisan. Nevertheless his views, presenting one side of the case, generally the side of the plaintiff, ought to interest the less-trained reader, particularly if his judgment is placed in juxtaposition with other and different ones. It would be well for the musical press of America, therefore, to endeavor to induce literary debates on musical topics between its composers.

If a musical journal makes a feature of musical news it must have its correspondents in every musical center, since it must give expert opinion where the daily press gives barren fact.

Educational Musical Journalism in the United States.

In the educational field of musical journalism America has already gone beyond Europe. To give essays on pedagogic subjects, to give a lesson, the violinist, the general teacher, this is a field that musical journals have scarcely attempted in Europe, yet America has become accustomed to it at least once each month.

America has a more crying need for this kind of journalism than the foreign countries, for there is a more general musical study here than abroad. At first sight this statement seems extreme, but it is strictly within the bounds of truth. There are more musical countries than ours, across the water, it is true; in Bohemia, for example, almost every man, woman, and child is musical, but in the majority of cases it is a free style of music picked up here and there, without regular study. In Germany music enters more freely into the daily life, but neither in public school nor in regular musical study are there



WALTER DAMROSCH.
(Conductor of the New York Philharmonic Orchestra.)

so many workers as are found in the schools and conservatories of America. There is no country in which there is such a systematic and universal study of music going on, and there is no country in which so much of reading, with a view to musical advancement, takes place.

America, then, is the country which ought to develop, and has developed, the model musical press. But in establishing such a press one ought not to lose sight of the pit-falls and dangers. There is no ought to be the easier to avoid. Some of our leading musicians are Italians, Germans, or Frenchmen; it is sometimes natural that these should vaunt the music of their country above all others; but the American must seek the best of each school, must blend them in a sensible and effective eclecticism.

Catharine Spirit Needed.

As regards the critical side of the subject it may be borne in mind that Lister once characterized the critics as "the rear-guard in the advancing army of musical progress." It is a true indictment; the critics are always setting their yard-sticks by the measure of the writers are making their measurements of new com-

posers by the Wagner yard-stick. Richard Strauss, Humperdinck, Hauegger, and all the newer brood must submit to this very decisive Berillon system. Some day our national genius will arise, and there is some danger that the musical press will not recognize him because of their yard-stick.

It is well for the musical journalist to remember that music is not an exact science; that there are scarcely any "natural laws" in music. Tone, with its regularity of vibration; a chord, which builds itself (overtone upon overtone) above every note that we hear; and rhythm, which appeals to us and is within every living thing—these are the only natural foundations of music; the simplest harmonic progression is outside of Nature, the most primitive scale cannot be demonstrated as resting upon any known natural law. Music, then, is an artificial product built upon a natural foundation, an invention of man, and it is just that which brings it so close to humankind. And the scale was the musician's tower of Babel. We are too prone to regard everything as summed up in our major, minor, and chromatic scales. But Hungarians, Russians, Chinaman, Scotchman, can give us other scales that have another flavor and a peculiar power. It is only in the most recent times that composers are beginning to make full use of the tonal material which lies outside of our own musical system.

The musical press can do much by assisting the young composer to broaden the musical horizon. The musical journal can preach the gospel of a more varied music than has yet existed; it can make it possible for that broader school to find its home in America. It can create an intelligent and receptive musical public.

Raising the Standard in the Profession.

One point more can be briefly touched upon. Through the musical journal the musician is gradually losing the reputation of being a man who understands nothing but tones. The literary side of the musician's nature is being advanced. It ought to advance still more by a training in musical writing. Nothing can be better than a system of prizes offered by the press, for good educational articles on musical topics, for it awakens a new field of creative work for those who too often can speak only in terms. Musicians should be trained to express their views in essay form, and to this end nothing can conduct so speedily as the competitive system inaugurated by the American music press.

America has made giant strides in musical composition; may the American musical press assist to equally brilliant advance in the domain of general musical literature!

WHAT SOME PERSONS EXPECT OF A PUPIL.

BY FREDERICK A. WILLIAMS.

ONE disadvantage a teacher often finds in his work is the lack of co-operation on the part of some parents in regard to their children's music-studies. Persons who look upon any other study in an intelligent way sometimes expect the most unreasonable things from their children's music-study. They cannot see why they have to take certain studies, and do not understand why they cannot take certain pieces after a few lessons. They do not look upon music as a *gradé* study, and do not see why one pupil has so much more difficult music to study than some other pupil, although the former may have studied much longer, and have more talent. I have known pupils before now who were taking music in the second grade (which was as difficult as they could manage) who would bring me a piece of music (selected by their parents) which belonged to the fourth or fifth grade, and ask if they could take a lesson on it. Still, these same parents would not expect a child in the second grade at school to take studies that belong in the fifth grade.

THE ETUDE
POPULAR INSTRUMENTAL MUSIC.

By PRESTON WARE OREM.

What "Popular Music" Is.

A CAREFUL SURVEY of the field of popular instrumental music of the present day, its general tendencies, and its possibilities is not without considerable interest for the thoughtful musician, be he composer, pedagogue, or executive artist. By popular music is meant not that which appeals to the trained musician, the earnest student, or the listener of natural or cultivated musical taste, but that which appeals to the public at large. Pieces coming under this head are those which have, as the saying is, through frequent hearings, "caught on" and for a time held the public

step, however, is but a single representative; an examination of any popular piece of music will immediately disclose this rhythmic characteristic. The "Imperial Edward" of Sousa, with its blaring trombones standing up to face the audience, the sinuous "Salomé," with its suggestion of the Orient, the swaying "Floradora" sextette, the joky "Teodor" song of the nimble and spasmodic Francis Wilson, the "rag-time" ditty of the black-face comedian, have all this family trait—rhythm.

Value of the Rhythmic Element in Music.

IT is beyond dispute that popular instrumental music is not *per se*, pianoforte music, nor is it, in the beginning, disseminated by means of that instrument. It usually has its rise through one of several sources: in the large traveling concert-halls, on the stage (in the many so-called musical comedies), in the vaudeville hall. Afterward it is played by the smaller local bands and orchestras, appears in a more or less playable piano-music, reproduced on the phonograph and the various mechanical playing instruments. It is to be understood, of course, that we are now considering present-day popular music only.

Generally Connected with the Dance.

IN ALL times popular music seems almost inseparably connected with the dance. Within the last few years the two-step has risen in popular favor to an extent almost eclipsing that of the time-honored favorite, the waltz. That this fact is deplored by many, in whose opinion the two-step, as a dance, in nowise equals the waltz either in grace or poetry, of motion, comes not within the province of this article to discuss. The fact remains that pieces to which the two-step may be danced constitute the larger part of present day popular music. It so happens also that the music intended for the two-step and for the military march can be used interchangeably.

IN ADDITION to the two-step, pieces in schottische time (the modern gavotte), largely embodying the characteristics of the vaudville stage, are much in vogue, and more recently pieces of the "intermezzo" type, of which Loraine's "Salomé" is an example, bringing in its train a host of imitations, have sprung into popularity. The prolonged vogue of the "coon song," aided by the popularity of the instruments of the banjo and mandolin class, has led to instrumental compositions of like character, and equal, if not greater, apparent success.

TO RETURN to the waltz, which still flourishes to an extent, we find that the once popular *suites de valses* have given place to shorter and more piquant forms, as exemplified by the "Valse Bleue" of Margot or to more saucy-sounding arrangements borrowed from vaudville or musical comedy.

Local Color.

WHITE THERE is little of real melodic value in popular music, the local color is at least interesting. Take the *letter* of the Sousa march, for instance, the "Washington Post," "High School Cadets," "El Capitan." These have a martial swing and a warmth of color, not by any means all rhythmic, which in a measure appeal even to the cultivated musician when well played by a large concert band. To get a little farther back, the melodies of Dave Brashier, in the heyday of Harrigan and Hart, breathed the very spirit and life of the Bowery and the lowest social strata. In such cases the teacher may suggest a substitute that is worth studying, and show the pupil wherein the advantage lies. If the piece be unprintable a few changes may improve it for the better and yet not detract from its special character. Indicate the difficult points, and above all see that the pupil has benefited in some way from learning the piece. If some benefit cannot be secured, do not touch the piece as a lesson.

AS A FINAL word, we say, be catholic in criticism, and above all do not condemn a piece simply because it is popular in style.

WE APPROVE certain things not because there is any natural propriety in them, but because we have been accustomed to them and have been taught to consider them right; we disapprove certain others, not because there is any natural impropriety in them, but because they are strange to us and we have been taught to consider them wrong.—Pole.

THE ETUDE

THE POPULAR BALLAD AND ITS INFLUENCE.

BY WILLIAM H. GARDNER.

[The term "ballad" may be used freely to include songs of somewhat different character, as Mr. Gardner does in the following article; but whether the song in question be one like Hawley's "Because I Love You, Dear," or Howitz's "Because," there is one characteristic in which they are alike. A song to be popular with ballad-singers must have the ring of melody, not subtle, but simple and clear in outline. The differences in class between a "popular ballad" so called and a song used by a higher rank of singers is often in the treatment given to the accompaniment and in a more elaborate musician. Nevin's "Mighty Lak a Rose" and the average negro dialect-song are two extremes in every way. They want no new harmonic changes, no odd voice-progressions, no unique accompaniments. In fact, the ballad the public likes must be ordinary to be popular. And yet with all that there is a certain knock, a certain catch, a sort of "trick of the trade," which a higher-class composer could not hit to save himself from dire disaster.]

CHANGING STYLES.

Ballads have their fads and fashions, as much as millinery and dress. One thing for which we should be thankful is that the general trend of sentiment is growing steadily better, and the class of poetry set to music is far beyond that of the last generation. Just now the songs bringing back recollections of old home and dear ones are coming into vogue again, especially those telling of the South, and the music is copied somewhat after the Stephen Foster style. Some of them are in the negro dialect, and are really very meritorious from the ballad point of view. Echoes from the Spanish War still linger in the world of popular song, and ballads of parting sweethearts and brave soldiers dying for one's country still awaken a genuine wave of enthusiasm. "Story songs" are not much in fashion nowadays, and this should be a cause of much rejoicing, as the tale was generally that of an erring one with a lament for the past, but with the moral always a little vague, and often pointing in the wrong direction.

The sentiment of the love-ballad has grown more refined through each generation, and many of the verses of the recent song successes in this line have the genuine poetical ring. Songs in the vein of "Because," "Answer," and "Always" can certainly be said to wield an influence for good in the community, as they foster pure and tender sentiments that appeal to the finer nature in man.

The parlor vaudeville performances so popular nowadays have had a great influence in bringing before the public a much higher class of ballad than was formerly sung in the old-style "variety theater," in the circus performances, in the burlesque shows, and by itinerant singers which were the old ways of giving ballads their public hearing. When ballads like De Koven's "O Promise Me," Nevin's "Mighty Lak a Rose," and Bartlett's "Dream" find a warm welcome from the general public, one can safely say that even the field of battle, the poet will appear to immortalize it in song.

AMERICAN WRITERS.
We used to borrow all our ballads, both text and music, from England, but now we have a plethora of native poets and composers in this line, and their work steadily improves in quality. In the genuine Dresser, and Harry von Tilzer hold the lead, and in the latter class of ballads America need not be ashamed of the works of Ethelbert Nevin, C. R. Hawley, Alfred G. Rohyn, James L. Gilbert, Robert Cooverly, and Louis F. Gottschalk.

ADVANCE OF MUSIC.

The popular ballad of to-day is somewhat more complex in form than that of the past decade, but it has all the elements of melody of the former: a simple theme worked up to an effective climax, with

generally a refrain suited to all verses. The range must be short and usually within the octave, and it must be easy to sing, with no great "jumps" for the voice. There must be a certain "swing" to it to hit the popular taste and make it effective. The accompaniment must help the singer, but must never be too prominent. Often the air is mirrored quite extensively in the accompaniment, and, while not displaying artistic originality, it aids the vocalist in keeping on the key and makes the tune so prominent that it is more easily familiarized by the public. Popular ballad-composers must write airs that can be whistled, and which cannot be easily forgotten.

Granting that the ballad of to-day is superior to its predecessor of yesterday, then it must have a wider and a better influence. All the world cannot be fed on Brahms, Lassen, Lacombe, Rubinstein, and Schumann, yet all the world can be touched by the simple ballads of a Stephen Foster. Surely such music has its place in helping human hearts. Fine language is lost on many, but simple, honest truths appeal to all, and that, to my mind, is the mission of the ballad. Not till the millennium, O good Critics, will the ballad be shelved! So instead of decrying it, lend a hand to make it better.

The public of to-day does not differ greatly from that of a century ago in its liking for a certain SIMPLICITY,

a jingly, "keep-time-with-the-feet" music. Most persons are too busy to bother with giving the thought required to enable them to study and to appreciate the higher forms of song. As in poetry, so in music, they must begin to grasp the meaning at once. An air that does not immediately awaken a responsive chord fails to appeal to them. They want no new harmonic changes, no odd voice-progressions, no unique accompaniments. In fact, the ballad the public likes must be ordinary to be popular. And yet with all that there is a certain knock, a certain catch, a sort of "trick of the trade," which a higher-class composer could not hit to save himself from dire disaster.

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THE ETUDE

MODERN THEORY TEACHING.

BY HOMER NORRIS.

[The American composer of the future should be trained by American teachers on principles in accordance with American ideas and the American temperament. If he shows the same characteristics as the American scholar, scientist, litterateur, statesman, artist, he will have sufficient self-reliance to stand for his own world, a trained intelligence and a quick perception of what is good no matter where found. The French system is all-inclusive, explains the key-relationship of the chord in a logical, consistent manner, and treats it in theory, as composers have in practice, from Corelli to Richard Strauss. Mr. William Apthorp, in writing on this subject in the Boston *Transcript*, thus expressed himself: "One can emphatically say that French theorists have decidedly surpassed their German colleagues in the logic and clearness with which they have set forth the fundamental principles of their art. We cannot refrain from mentioning the admirable schematizing of that terrible subject of 'Altered Chords'—the *pans astinorum* of nine harmonic pupils out of ten. Compare their system with, say, Richter's book, and you see at once that order and clarity have been introduced into what once was a most perplexing muddle." And Macdowell, in the interview reported in the last July issue of THE ETUDE, said: "Harmony is a frightful den for the small composer to get into—it leads him into frightful nonsense. . . . The accompaniment should be the smallest point and merely a background to the words." I have re-read this interview several times, and am constantly repeating it to pupils; it is immensely suggestive and stimulating.

While it is true that many of the representative men place more value on a drill in counterpoint than they formerly did, I very much doubt if yet receives the attention that it should. Students should be taught, from the first, that part-writing is the one important point to be kept in mind, and that all harmony should come as a result of the different voices each pursuing its own contrapuntal way. The majority of students have a preconceived idea that harmony is one thing and counterpoint another, whereas they are only different views of the same subject. There must be something wrong with a system which takes one "through" harmony, and then goes over precisely the same ground in counterpoint, practically unlearning three-fourths that has been taught in the former. As soon as the first inversion has been reached in harmony I believe counterpoint should be started, and from that time on the two branches may well go hand in hand, each modifying, explaining, and justifying the other. Harmonic counterpoint should be a point of departure, rather than a wearying repetition, with added restrictions, of work left behind. At the same time I believe that it is necessary to regard music both harmonically and contrapuntally—perpendicularly and horizontally. One must have a working knowledge of chord-formation, and, to gain the best results in the shortest space of time, I have found it best to have harmonic analysis just precede counterpoint; I mean that I explain combinations as chords, and then encourage a contrapuntal manipulation of the new material.

LARGER CONCEPTION OF KEY-RELATIONSHIP.
Another thing that must be done is to enlarge the present confines of academic key-relationship. The six related keys will not suffice for to-day. There is a way of teaching that all keys are related to a given starting-point (tonic), even as all chromatic subdivisions of a diatonic major scale are perfectly assimilable; in other words, as earlier composers used chromatic melody, composers of to-day use chromatic harmony. The harmonic background of an ultra-modern may be best described as *un tonic*. And we shall see that in this respect their point of view is almost precisely that of the early Greeks. The Greeks, with their diatonic triads, employed any or all (with one exception) the material they recognized in *any mode*. To-day we, with our chromatic harmony, do precisely the same thing. Their music was practically keyless, and so is ours; only, where theirs was simple diatonic, ours is complex chromatic.

To summarize, I should say that the teacher of theory should insist on more counterpoint, both strict and free; I should suggest that he look without prejudice into the classification of the altered chord as systematized by the French, and that he allow more freedom in modulation.

EDUCATION does not make it easier to live, but the reverse. Education creates so many new interests, awakens so many new sympathies, nurses so many new loves, multiplies necessities so fast that it makes it less easy to live than it is when one is ignorant. But education makes it possible to get so much more out of life. It gives a fresh relish to life, and to everything in it. Above all, it makes it easier to lift up others. It makes life mean more to a man, and makes the man mean more to life.

THE ETUDE

Old Fogey is Pessimistic.

DUSSEK VILLA-ON-WISSAHICKON,
November, 1902.

DEAR EDITOR ETUDE:

With sincere regrets I make tardy acknowledgments of your kind invitation to contribute a drop in the bucket of your symposium. I felt gonty when I received your letter, and, notwithstanding the appeal made to my vanity by the inclusion of my name on the list of your distinguished contributors, your choice of subjects brought on a severe fit of grouchiness. Once-every twelve months, to be precise, as the year dies and the sap sinks in my old veins, my physical and psychologic—isn't that the new-fangled way of putting it?—bacterium sinks; in sympathy with Nature I suppose. My corns ache, I get gonty, and my prejudices swell like varicose veins.

Ernest! Yes, errors! The word is not polite, nor am I in a mood of politeness. I consider such phrases as the "progress of art," the "improvement of art," and "higher average of art" distinctly and harumph unloving. I haven't the leisure just now to demonstrate these mistaken propositions, but I shall write a few sentences.

How can art improve? Is art a something, an organism capable of "growing up" into maturity? If it is, as the scone taken it can grow old, become a doderling semi-thing, and finally die and be buried with all the honors due its long, useful life. It was Henrik Ibsen who said that the value of a truth lasted about fifteen years; then it rotted into error. Now, isn't at this talk of artistic improvement as fallacious as the vicious reasoning of the Norwegian dramatist? Otherwise Bach would be dead, Beethoven mummified, Mozart senile. What instead in the health of these three composers? Have you a gayer, blither, more youthful seapage writing to-day than Mozart? Is there a man among the moderns more virile, more passionately earnest or noble than Beethoven? Bach of the three seems the oldest; yet his C-sharp major Prelude he is his years. On the contrary, the Well-Tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth.

As a matter of cold, hard fact, it is your moderns who are ancient; the ancients were younger. Consider the Greeks and their native joy in creation! The twentieth-century man brings forth his works of art in sorrow. His music shows it. It is sad, complicated, hysterical, and morbid. I shan't allude to Chopin, who was neurotic—another empty medical phrase!—or to Schumann, who carried within him the seeds of madness, or to Wagner, who was a decadent, sufficient for the purposes of my argument to mention the names of Liszt, Berlioz, Tschaiikowsky, and Richard Strauss. Some day when the weather is wretched, when icicles hang by the wall, and "ways be foul," and "foul is fair and fair is foul!"—pardon this jumble of Shakespeare!—I shall tell you what I think of the bland madman who sets to music crazy philosophies, bloody legends, sublime tommy-rot, and his friend's poems and pictures. At this writing I have neither humor nor space.

As I understand the rank and jargon of modern criticism, Berlioz is called the father of modern instrumentation. That is, he says nothing in his music, but says it magnificently. His orchestration covers a multitude of weaknesses with a flamboyant cloak of charity. [Now, here I go again; I could have just as easily written "fanning"; but I, too, must copy Berlioz!] He pins haughty, poetic high-sounding labels to his works, and like Charles Lamb we sit open-mouthed at concerts trying to fill in his big sonorous frame with a picture. Your picture is not mine, and I'll swear that the young man who sits next to me with a silly chin, goggle-eyes and cocoanut-shaped head sees as in a fluttering mirror the idealized image of a strong-chinned, ox-eyed classic-browed youth, a mixture of Napoleon at Saint-Helena and

Loud Byron invoking the Alps to fall upon him. Now, I loathe such music. It makes its chief appeal to the egotism of mankind, all the time silly insinuating that it addresses the imagination. What fudge! Yes,

the imagination of your own splendid ego in a white vest [we called them waistcoats when I was young]

driving an automobile down Walnut Street on a bright Spring Sunday. How lofy!

Let us pass to the Hungarian piano-virtuoso who posed as a composer. That he lent money and the material ideas to his precious son-in-law Richard Wagner I do not doubt. But, then, beggars must not be choosers, and Liszt gave to Wagner mighty poor stuff, musically speaking. And I fancy that Wagner liked far better the solid cash than the notes of hand! Liszt, I think, would have had nothing to say if Berlioz had not preceeded him. The idea struck him, for he was a master of musical snippets, that Berlioz was too long-winded, that his symphonies were neither fish nor fowl. What ho! cried Master Franz, I'll give them a dose homeopathic! He did, and named his prescription a Symphonic Poem, or rather, "*Poème Symphonique*" which is not quite the same thing. Nothing tickles the vanity of the groundlings like this sort of verbal fireworks. "It leaves so much to the imagination," says the stout man with the twenty-two collar and the number six hat. It does. And the kind of imagination—Oh Lord! Liszt, nothing daunted because he couldn't shake out an honest throu of a tune from his technical dice-box, built his music on so-called themes, claiming that in this matter he derived from Bach. Not so. Bach's themes were subjects for fugal treatment; Liszt's for symphonic. The parallel is not fair. Besides Daddy Liszt had no melodic invention. Bach had. Witness his chorals, his masses, his oratorios! But the Berlioz ball had to be kept a-rolling; the formula was too easy; so Liszt named his poems, named his notes, put dog-collars on his harmonies—and yet no one whistled after them. Is it any wonder?

Tschaiikowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-thousand I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt and the pomposities of Meyerbeer, this Russian, who began study too late and was too lazy to work hard, manufactured a number of symphonic poems. To them he gave strained, fantastic names, names meaningless and pretty, and as he was short-winded contrapuntally, he wrote his so-called instrumental poems shorter than Liszt's. He had no symphonic talent, he substituted Italian tunes for dignified themes, and when the development section came he plastered on more sentimental melodies. His sentiment is hectic, is unhealthy, is morbid. Tschaiikowsky either raves or whines like the people in a Russian novel. I think the fellow was a bit touched in the upper story; that is, I did until I heard the compositions of R. Strauss, of Munich. What misfit music that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!

No longer the wheezings, gaspings, and short-breathed phrases of Liszt; no longer the evil sensuousity, loose construction, formlessness, and drunken pianistic dances of Tschaiikowsky; but a blending of Wagner, Brahms, Liszt—and the classics. Oh, Strauss, Richard, knows his business! He is a skilled writer. He has his chamber music moments, his lyric outbursts, his early songs are sometimes singable; it is his perverse, vile orgies of orchestral noise that I speak of. No sane man ever erected such a mad architectural scheme. He should be penned behind the bars of his own mad music. He has no melody. He loves ugly noises. He writes to distracting lengths; and, worst of all, his harmonies are hideous.

But he doesn't forget to call his monstrosities fanciful names. If it isn't Don Juan, it is Don Quixote—have you heard the latter? [O shade of Mozart!] This giving his so-called compositions literary titles is the plaster for our broken heads—and ear-drums. So much for your three favorite latter-day composers.

Now for my *Codal*. If the art of to-day has made no progress in fugue, song, sonata, symphony, quartet, oratorio, opera [who has improved on Bach, Handel, Haydn, Mozart, Beethoven, Schubert? Name! name! I say], what is the use of talking about "the average of to-day being higher"? How higher? You mean more people go to concerts, more people enjoy music more fifty or a hundred years ago? Do they? I doubt it. Do they use huge places of worship when the true Gods of art are no longer worshipped? Numbers prove nothing; the majority is not always in the right. I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fatiguable fad. People go because they think they should. There was more real musical feeling, uplift and sincere in the old St. Thomas Kirche in Leipzig where Bach played than in all your modern symphony and oratorio machine-made concerts. I'll return to the charge again!

OLD FOY.

COMMERCIALISM A STUMBLING-BLOCK.

The young woman of American descent is, generally speaking, the most satisfactory student in the world. She has intelligence, ambition, energy, and technical ability. Two things only stand in the way of her complete success as a musician. They may be best expressed by two questions, which are too often asked by students beginning a course:

"Will it pay?"

"How long will it take?"

When the American young woman student gets beyond the point where those two questions appeal to her as the most important in her career there is no telling how far she will go in a musical way. I remember once a fond mother brought her petted young son up to my studio and asked me to listen to him play the piano. I listened. It was frightful.

"Well, what do you think of it?" she asked when the self-satisfied youngster had finished.

"Madam," I said, as politely as I knew how, "I have listened to worse playing."

"But will it pay?" she insisted.

"Madam," I said, "if will doubtless pay somebody—" and I have no doubt it did.

Still, I believe it is true that the ability to play the piano may be classed as a commercial asset in making up a schedule of personal worth. Any man who can play the piano can be put down in any town in the world—where he may be utterly unknown and even ignorant of the language spoken—and within twenty-four hours he can get work of some kind, if it is nothing more than playing the piano in a dance-hall at a couple of dollars the night.

From 50 to 75 per cent. of all the students of music who come to Chicago do so with the idea of making music their profession—most of them as teachers. And I believe that most of them make at least a living at it. A large majority of our students spend only a single year in study here. Comparatively few stay two years, and an extremely small percentage from three to four years. They, of course, are the serious musicians. Those who study only as an accomplishment are weeded out early, and many others are satisfied with just enough technical ability to enable them to set up as teachers in small towns. I speak of. No sane man ever erected such a mad architectural scheme. He should be penned behind the bars of his own mad music. He has no melody. He loves ugly noises. He writes to distracting lengths; and, worst of all, his harmonies are hideous.

THE ETUDE
THE FIRST FLIGHTS OF A SINGER.

A Story Founded upon the Career of a Prominent American Singer.

BY WILLIAM ARMSTRONG.

From a Maine countryside to Boston was the first short step in her musical history, but a step that had meant courage and a knowledge of privation. She had known only one teacher aside from her mother, and under his instructions she learned the happiness of helping defray her own way through a church-choir engagement. Out of this grew occasional opportunities to sing in oratories, and now and then a concert, but the class-room claimed a major part of her time until the final decision came to seek New York and better chance of engagements. That chance had come, but not as she had pictured it, and to-night the realism of things had forced itself upon her.

Three years of hard study in which the earnestness of her aims and her strivings had been shared by her mother, her constant and sympathetic adviser, had placed her on the threshold of her beginnings. As yet she felt herself to be an atom in the great whole above which she had determined to raise herself a recognized and potent individuality. The words of a great singer, words that had exercised a powerful influence upon her, came again to mind:

"You will find every day how little you know and how much there is to learn. Let your aims be high, work little by little to accomplish them, and make the best of small opportunities, and if you have to make the opportunities, too—for we generally have to make them—your lot will be no excuse. Work, work, work, and more work beyond that is the only royal way to success!"

To-night with the stimulation of enthusiasm and the recognition of her audience she felt fresh courage in her purpose. An opportunity which she had done well to gain had come to her. After all, if these four months ahead held nothing greater they would at least give her something more tangible to build upon than all the theories of the class-room—practical experience.

That first night's reception repeated itself many times as they journeyed westward. Again, some audiences were decidedly colder than the one at Madison Square Garden, and these caused her to lie awake for hours thinking over the results of the evening, half-doubting herself and her abilities. Nights there were when the noise of passing railway trains, the shouts of men, and the purr of escaping steam in the yards helped keep away sleep until the gray of dawn struggled in through the car-windows. Another night, the next one, perhaps, a burst of enthusiasm from her hearers renewed her courage to face the future with hopefulness. All the time, unconsciously, perhaps, she was gaining in routine and finish. An ease of manner was replacing her angularities, and she was learning the art of concentration in public performance. She was learning as well that a slackening of hold upon her own enthusiasm even for a single number was reflected more strongly by the attitude of her hearers than the mere circumstance, however difficult to meet, of not being in good voice.

Of her own land she was gaining, too, a conception, and when later she viewed the beauties of foreign ones there sprang into her mind some scene of that writer's experience. Beyond glimpse from the car-windows in a drive through the town there was, however, small chance of sight-seeing, for demands upon her strength left little time for such things. Days slipped into weeks and weeks into months, with strange faces in front of her in a strange hall every evening. Then back to the car in the bustle of departure and a night's run over the rails. A monotonous life, one full of strain, each day culminating with the final and strongest demands on her, the

concert appearance of the evening. In those days the companionship between her mother and herself grew, if possible, stronger. Together they planned for the future, decided more fully the details of study in Italy, now that the fact had grown one fully settled, and practiced those little harmonies which women meet so much more lively than men. In her fresher moments she studied the roles of the old Italian repertory that she had grown to know must form the foundation of every true singer's operatic growth. Gazelli himself helped her with her Italian, at first more as a matter of joke, then, falling into her spirit of enthusiasm, as a matter of earnest.

At San Francisco the wires began to grow busy,

and one night at the California Theater, during an intermission, she learned that the tour was to be extended to England. Gazelli, then in the height of his popular success, gave a supper to the band. In a speech made in the course of it he announced the desire that she might again be their soloist.

* * *

The homeward journey to New York was a continuous one, unbroken by a single concert, and in order to make the English engagement. That homeward journey remained always among the pleasantest of Marie Wingate's recollections. It was a holiday trip undisturbed by thought of constant appearances, and she gave herself up "day and night. The snake-like drifts of clouds in glowing sunlight; the tall, castellated forms of lonely buttes rising under an early May moon; the sweep of flowered prairies of the Middle West, and the bustle of Eastern towns passed in changed procession.

Arriving in New York but a day before they sailed, little time was left for preparation for the journey, and it was only in the final moment of parting from her two married sisters and her teacher, O'Keefe, who had come on from Boston for this last glimpse of his protégée, that she began to realize what it all meant. The long journey in her own country had been quite another thing, just as she was leaving it for an indefinite period, perhaps years.

To accomplish things in imagination was an easy undertaking; but actually hard facts come not be bridged over so readily. The nearer she grew to what must prove the crucial test of her abilities the stronger grew her anxieties. In surveying the little group about her on deck near the rail, the noise and bustle of the final moments before sailing in progress, she thought assailed her mind:

"Shall I gain what I seek or shall I have to step down and out as many have done before me and join the ranks of the forgotten in art?"

"Keep stout heart and work as you did with me," said her master, as the last struggles hurried down the gang-planks, "and I know, I know you'll succeed."

"I know I shall," she heard herself saying firmly, and a full knowledge of her faith in herself sprang so strongly that she smiled back at those left behind until the last waving handkerchief on the pier melted from sight in the yellow haze resting over the city.

(To be continued.)

MAKE UP YOUR MIND to be first rate, strive for nothing less, and be content with nothing less. First-rate men, in any art or profession, succeed with comparative ease; the hard work comes first, and the after task, in most respects, is both easy and pleasant. Only the third- or tenth-rate ones have to struggle on a life-time with small pay, few thanks, and no recognition. There is not a successful man or woman on the face of the earth who has not done, some time or other, some very hard and faithful work, and there never will be. They sought first what was greatest and best, and then pursued it with all their heart and soul, with hope and trust, and with all the strength of a mighty purpose they sought and found.—Eugene Thayer.

The taste cannot be cultivated upon mediocrity, but only on the highest and best.—Goethe.

THE ETUDE



CONDUCTED BY GEORGE LEHMANN.

**REGARDING
DIFFERENT
METHODS
OF BOWING.** A correspondent who is specially interested in the question of bowing raises, in the following letter, a point that has probably perplexed many of our readers. It is suggestive of thought, and is, therefore, worthy of publication. Our correspondent says:

"There are two violin-teachers in our little village, and each teaches a different bowing. Must one, to be a good violinist, learn to our kind of bowing? I mean by that, is there only one kind which is correct? Are all other styles wrong? My little son has been using one style for more than a year, and I wish to know if it will be all right for him to go on with this one kind: a supple wrist and free arm. The other kind seems to require one to hold the arm close to the side. If there is only one correct bowing, please let us know what it is."

All those who have had the privilege of studying the methods of our greatest violinists have learned that these differ from one another, often on questions of material importance. Some have adopted a low position of the arm, others a high one; and it may be said without much hesitation that the majority of players now before the public have trained their arms to a high rather than to a low position. But from this one must not infer that all such players have deliberately chosen a high position because experience has proven to them that it best enables them to acquire the technique of bowing. The facts are quite the reverse. The majority of violinists who employ the right arm in this manner have reason to regret, time and again, their inability to carry the arm closer to the body. Many have been taught the high position, and have adopted it for no other reason; others have received no definite instruction on this point, and, owing to a teacher's indifference or neglect, have cultivated a position whose disadvantages are easily proven.

Those who play with a low arm seem to be in the minority; not because this position is regarded with disfavor by experienced teachers, but because, in all probability, the greater number of our teachers are incapable of recognizing the fact that when the arm is so poised it is in a favorable, or what may be prime importance in all good bowing.

THEIR appeared, in a recent issue of the New York *Times*, an article on bogus "Strads" which will interest all readers of these columns. It contained a few inaccuracies and several absurd statements, but, on the whole, the bulk of it is worth reproduction.

"It is true," says the writer of this article, "that in times past attempts have been made to palm off on unsuspecting customers violins attributed to Stradivarius. But these frauds have been readily detected when the instruments were subjected to close scrutiny by experts. Now, however, so closely have the originals been imitated that doubt has been cast upon the authenticity of instruments in public museums which for years have been treated with reverential respect, while private collectors are harassed with doubts as to whether they possess the genuine article."

"The fabrication of a bogus Stradivarius is by no means an easy matter. First of all, the separate parts of the instrument are prepared, then the wood is suitably stained, and certain patches are added. Very often, in genuine old violins, the place where the bridge rests has to be renewed, so a new piece is carefully inserted there. Then with a special tool hollows are beaten in the front and back, to show that the

so-called 'voice' had in the course of centuries to be renewed.

"Before the body of the 'fake' violin is put together the inside of the different parts is carefully rubbed with oil, and the signature of the maker, as well as a repairing label, are stuck in. The old violin-makers pasted their labels on the inside of their instruments. These labels, either printed or written, had their name and the name of the place they lived in; also the year in which the violin was made; and later repairs were also noted in the same manner.

"The body of the violin is next put together, the neck is added, the peg-holes are bored and reased, small injuries are made in different places and carefully repaired, and dust which will stick to the oil is shaken in. Then the instrument is varnished.

"Layers of varnish are put on, and when dry are nearly entirely rubbed off again, so that it looks as if the varnish had often been worn off through use and renewed. Then the 'shading' is added, that is where the hands and chin have left traces of long use. In the most ingenious manner flaws, cracks, and blisters are then added.

"Finally, to remove all doubts as to antiquity worm-holes are made. Then the old instrument is ready and it only needs a purchaser.

"Well-preserved instruments of the first masters are very rare in spite of numberless advertisements of genuine Amatis, Guarnerius, Stainer, etc., at seemingly low prices. These latter instruments are either made up of worthless remains of old violins or else brand new.

"For the last thirty years genuine old instruments in first-class order have seldom been sold for less than \$4000. Ten years ago Hill, of London, paid \$4000 for the so-called 'le Messie' violin of Alard, and a 'cello of the same master fetched \$18,000. Thirty years ago Franchemont paid \$4000 for his Stradivarius 'cello. In 1878 a Stradivarius was sold in the Hotel Drouot for \$4500. These are not fancy prices picked out from sales extending over a long period. The average price to-day for a good old violin is between \$4000 and \$5000. If old instruments are sold at lower prices, their title to be 'genuine' is questioned.

"Original instruments of the discoverer of the violin, the Tyrolean, Kaspar Tiefenbäcker, who later settled in Brescia, are never on the market, and cannot be copied. Their heads are marvels of the carver's art, their backs are artistically painted, and on the rims are verses in gold and ivory, mother-of-pearl, and metal. Alleged instruments of Amati, of Antonius Stradivarius (1644-1738), or of Joseph Antonius Guarnerius del Gesù (1683-1743), or of Jacob Stainer, and of all the other great Italian, French, and German violin-makers are more or less cleverly imitated in build, varnish, and signature.

"Of the greatest importance in determining the age of a violin is the maker's and the repairer's labels. It is not difficult to produce a label which in some measure appears to be genuine, but it is almost impossible to procure the exact kind of paper the old makers used, and also very difficult to imitate the peculiarity of the old handwriting in such a way as to deceive a practiced eye. The best thing is to examine the label to see if there is any trace of a watermark on the paper, and of what fiber it is, whether the dust is old or has been rubbed into it, and whether the ink is yellow from age or from the addition of chemicals. The handwriting must also be compared with some which is unquestionably genuine."

TERESA MILANOLLO'S SEVENTY-FIFTH BIRTHDAY.

IN THE *ETUDE* of last year, those, in particular, who had neither heard nor read anything concerning these famous sisters previous to the publication of this sketch will be more than ordinarily interested in learning that Teresa, the elder sister, celebrated her seventy-fifth birthday on the 28th of last August.

OUR readers will probably remember the brief sketch of the Milanollo sisters which appeared in the September issue

of *The Etude* of last year.

Those, in particular, who had been unable to pay their respects to the famous violinists, previous to the publication of this sketch will be more than ordinarily interested in learning that Teresa, the elder sister, celebrated her seventy-fifth birthday on the 28th of last August.

THE ETUDE

FINGERING
AND PHRASING.

ALL students who were interested in the Melody which was published in the October issue of *The Etude* may now compare their own ideas of fingering and phrasing with those originally conceived for this little piece.

It will be seen at a glance that, harmoniously with the character and design of this melody, the fingering and phrasing are exceedingly simple and clear. And this should teach the student that, in all fingering and phrasing, the chief things to be considered are the musical ideas and general design of a composition. Whatever phrasing will serve best to bring out these ideas in a clear and simple manner may always be relied upon as the most fitting and artistic. Individuality, of course, always plays an important part in the composer's or player's decisions; but, as already stated, fingering and phrasing should always be selected with the view of presenting the musical ideas of a composition in a lucid and beautiful manner.

Melody.

Other, similar, opportunities occur in this Caprice for the display of taste and judgment (as, for instance, in the four measures beginning with the 50th and ending with the 62d); but what has already been suggested should suffice to lead the pupil into unconventional methods of expression.

THE NINETEENTH CAPRICE.

The arioso, which is, in reality, the introduction to this Caprice, is often played too slowly. The tempo-mark in my edition is 90 eighth-notes—which is probably the tempo desired by Rode. (I wish here to call the reader's attention to the broken measures with which both parts of this Caprice are begun. These are not regarded as the first measure, and are unnumbered in my analysis.)

The groups of grace-notes should be played in keeping with the tempo and character of the composition. Usually they are flippantly played, in a hurried, nervous manner. The grace-note in the 13th measure is a long one, and the figure should be played as follows:

The stretch in the 14th measure is very awkward for most players, impossible for many. Those who labor under the disadvantage of having small hands will find it a good plan to reach from the fourth finger to the first rather than in the usual way. On the contrary, in the 34th measure, the placing of the first finger should preclude that of the fourth.

The allegro should be studied chiefly in a slow tempo. A too early attempt at rapid playing will result in uneven bowing and a false value of the notes. That is, the lower note of the octave will resemble a grace-note.

It will be noticed that wherever the composer departs from the octave design of this study there are always fine opportunities for beautiful shading and phrasing. The octaves themselves should be brilliantly played, the fingers lifted from the strings only when really necessary.

This is a study requiring fine manipulation of the bow, and much can be shown the pupil which mere words will not make clear.

(To be continued.)

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The season of happiness and good cheer approaches, the day when men, women, and children of Christian nations show their mutual interest by exchange of gifts and the expression of wishes for each other's welfare. THE ETUDE takes this opportunity to convey to its readers the sincerest wishes for a Merry Christmas and a Happy New Year.

Let us have done, once for all, with the slippery notion that we may do this or that with our boys and girls, and that it is all right, provided we acted for their supposed good; and let us lay hold of the far surer and truer notion that it is our supreme business to find out what is for their good and that it is our supreme business not to be defeated in realizing that good. C. Hanford Henderson.

In this number of THE ETUDE we present to our readers some pertinent phases of modern musical conditions, particularly those bearing upon the progress of music in the United States, which show the drift of musical work and the hold it is taking both of the profession and the public.

We feel that a survey of this kind will have value as well as interest to our readers, particularly to the members of the music profession, many of whom can say, like the hero of old, "Of this I have been a part." It will induce them to look back on their own student-days, comparing the "then" with the "now." And they will be forced to say: "It is a good thing to be a present-day music-student." The younger generation of teachers, when they see what advances have been made, will recognize that the obligation is upon them to continue the work, to build wider, higher, and better, more scientifically, more logically, more simply, more clearly, discarding unnecessary material, and setting every energy to the problem of producing a well-rounded musical education. The pupils who will, in a few months, be ready to take upon their shoulders a share of the burden will feel and know the need of the most thorough preparation, not for playing and singing only, but for teaching: not for knowing about

music, but for knowing music; not for talking about music, but for making music. The non-professional will be interested to know what changes have been made in reaching the conditions which exist to-day, and seeing and knowing what is being done to-day, viewing the tremendous import of music and music-teaching to-day, will, we hope, become a better and more earnest supporter of musical work in the community in which he lives.

We ask our readers to call to the attention of their friends these studies of modern musical conditions in the hope that what is herein contained may help to spread a stronger devotion to the interests of good music and solid musical work.

The quotation from Dr. Henderson's new work, "Education and the Larger Life," which heads the editorial columns emphasizes the necessity for individual labor. Teachers are willing to acknowledge that work necessary if their pupils are to make progress, but sometimes it would appear that they expect the pupil to do all the work. Other teachers are willing—indeed, very anxious—to avail themselves of every possible teaching help, but never trouble themselves to study the conditions of music-teaching to devise new and improved methods of work, not for their own benefit only, but for others. And that leads us to the thought that in business, in manufactures, in science, the prevalent idea is that every earnest man shall be a seeker after more scientific, more economical methods of doing things. It is the musician's duty to plunge into this stream of activity, seething with the force of its flow, and carry with him the interests of his profession. Let him catch the spirit of the times; let him assimilate its teachings, let him burn into his heart and mind its lessons and practice.

Then comes the final and best work, that of transforming into terms of musical education the principles of progress, of steady, firm advance that he has caught. Let the teacher place himself in union with the moving world; let him become a part of the work going on; let him prove his value to the community in which he lives; let him show himself, not a follower merely, but one of the leaders; not a disciple only, but a thinker, strong, active, and original, not content with routine work, but striving for creative, constructive activity.

The musical press of this country has been ever in the van, calling for a higher grade of teaching, and the efforts show to-day in character of the work done. It is not in the large cities only that well-equipped teachers are found. The smaller cities, the large towns, even rural districts contain teachers, conservatory graduates, many with the advantages of European experience, who are able to give to their pupils the benefit of first-class instruction. But there is reason why the number of teachers of this class should not be increased, two, three, five-fold in the course of a little time. If some one should ask: Where can I find a teacher who will help me to teach better? We say in reply that you can find what you want at home, in your own work, in your own efforts, your own reading—that is, if you select books that broaden the horizon—in your own experimentation, in your own thinking along the lines of your failures and successes. Be your own teacher, but be a student of every good idea you can reach.

This time of the year is one which represents the height of the music-season, with music in evidence not only in the theater, the concert, and recital hall, but in the church, the Sunday school, and the home. Opera-companies are now on their tours, symphony orchestras are making visits to cities not favored with resident organizations, concert artists are busy, oratorio societies, choral organizations, and glee clubs are rehearsing for the midwinter concerts, choirs are preparing their Christmas programs. Sunday schools are learning the bright, cheery music of the many special choral services arranged for that purpose, and in thousands of public school-rooms the pupils are learn-

ing songs suited to the season of the year. Is music waning as a power to interest and hold the people? Is it likely to lose its force as a social influence? There are no evidences of a backward step. Functions of almost every kind demand music, and at this time the value of music as a means of good cheer is abundantly proven. Whether the tale of the coming year has been told may it show a gain in the place it has given to music and musicians!

ACCORDING to some statistics recently published, the population of the world, during the last century, has trebled. The United States shows a tremendous increase from somewhat more than 5,000,000 to 80,000,000. Surely a population such as our country now has offers a good field for musical labor. The number of school-children is said to be upward of 15,000,000. That in itself is a splendid field. Add to this those who are passing from adolescence into adult years, who continue their musical studies, and it is evident that there must be room for many more teachers, but we add, with emphasis, for good teachers, those who are earnest and are willing to study to improve their own work. Suppose a teacher does a little Census Bureau work and finds out how many children and older persons who are not studying music he can reach through his pupils, and friends, and then makes an effort to secure as many as possible as pupils! He will find that the results pay. Merchants go after business; why not music-teachers? Aggressive work counts in the end.

Too much stress cannot be laid upon the value of organization among musicians and teachers; the value of such as a leading influence in musical advancement cannot be overrated. In other professions the principle of organization has been adopted and carried out with signal success, and there is no valid reason why such should not be the case in the profession of music, where the matter seems not as yet to have been given the general attention and united effort which it deserves.

Our attention is more particularly directed toward organization at this time, in view of the annual conventions of various state music-teachers' associations now about to be held. Certain of the state associations seem to have attained a degree of permanence and success, gratifying and fruitful of good results. State organizations, however, are difficult of management, requiring unremitting zeal and united effort for their success.

Too often this task is required to be borne by the faithful few, while many are looking on with lukewarm interest profit by the efforts of others.

To many it seems as though the development of musical organizations may have begun from the wrong direction; that, instead of national, state, and city, the order should have been city, state, national. In cities and towns, especially in the smaller towns, teachers' and musicians' associations are practicable and of great value to the profession and to the general public. Our teachers must learn to sink all professional jealousies and petty animosities, working together for the common good. The old proverb of "a house divided against itself" applies well in this case. In the smaller towns the matter of organization seems to have been almost totally neglected, yet it is in such places that it might become of the greatest value. The teachers' association should become the center of all the musical activities of the place.

There is work for all, and missionary work is to be found at our very doors, but it is only by united effort that advancement may be made, not by a general

surgeon. A GRADUATE from a conservatory should have enough self-confidence to stand alone, enough cultivation to interpret well, enough insight to represent a composer's meaning approximately, and enough resources in himself to have everything he plays or composes (if he be so fortunate as to do the latter) express some emotion, some shade of meaning that shall move the hearer.—*Eastman.*

THE ETUDE

Vocal Department

Conducted by
H. W. GREENE

THOSE who cry out so eloquently TENDENCIES.

against monopolies and so-called trusts are inclined to overlook the

fact that the principles of centralizing in business interests and specializing in educational fields are practically the same. In either case it is an effort to place great responsibilities in a center narrowed by selection to the finest equipment for those responsibilities. Thus, the man who suffers from neurasthenia finds the nerve specialists, the one from dyspepsia the stomach specialist, and the lawyer who figures in an important case has been called to that

case because his research has brought him success in a particular direction. The growth of educational institutions has been characterized by an increased necessity for professors who specialize. The competition between universities is keen to secure the best-known scholars for their various chairs, and it is remarkable that new specialties are added to college curriculae every year. Let us read only this month of the western college which established a chair for the study of social problems among farmers, deeming the subject of sufficient importance to include it study in the routine of student-life.

Just how far this tendency is showing itself in the singing profession can be determined, and indeed the time is at hand when specialists hold the key to success. The professor who teaches piano, organ, theory, elocution, and singing is carefully avoided. Even the man who advertises to teach the banjo, mandolin, and guitar is looked upon with suspicion by those who have decided definitely upon one of the three instruments. But we cannot stop here, for in our own field of vocal music we find the tendency to specialize.

The professor of singing was once supposed to take the pupil from the A-B-C of his rudiments through all of the requirements until he had polished him in his title-role of grand opera. To-day our artists pass through the hands of the sight-singing teacher, the voice culturist, the teacher of interpretation, the teacher of dramatic interpretation in the various languages in which the operas are written, not omitting the various accessory specialties, such as fencing, pantomime, etc. Truly the art is many-sided, and one who approaches it seriously finds no path of rosy indulgence confronting him. The question, however, which most deeply concerns us is: Shall the voice-students of to-day effort to specialize, or shall they, like the country doctor, prepare to do their best on all the patients (pupils) they can get?

A modern English writer insists that tone-placing is so important, so intricate, and so subtle in its requirements that every energy should be put to its perfection. When this is attended to, the pupil should be turned over to the teacher of repertory, leaving the placing specialist free to devote his strength to the field in which he is fully equipped. While the question does not require final decision at our hands, it is well for us to view it in the light of modern tendencies, and shape our work somewhat in harmony with it. First, is voice-placing a sufficiently deep study to enlist the entire strength of a teacher; and second, is the public sufficiently enlightened to support a teacher who claims that he teaches only the one thing, and boldly asserts that when that is accomplished he will hand over his pupil to a teacher of interpretation.

In the present writer's opinion the placing of tone is properly a profession in itself, and that to secure the highest results the teacher should confine himself to that one groove of effort; but that the public is yet quite ripe for such teachers they very much doubts. Some faithful disciples of such a theory must be martyrs and starve before the world will concede their

Don't sing songs in a foreign language to the average audience.

A FEW "DONT'S" FOR PUBLIC SINGERS. FROM THE VIEWPOINT OF "A FRIEND IN THE AUDIENCE" II.

It will be noted that the average audience is emphasized here. There are, indeed, times when such songs can be appropriately sung, when the audience is an educated one, and is more or less familiar with the foreign words, and can therefore appreciate the meaning and sentiments of such songs. It must also be confessed that most of the best songs of the world have been written in foreign languages. The masterpieces in this, as well as in nearly every other department of music, have been the work of foreign composers. But, notwithstanding these undeniable facts, the singer who wishes to gain the favor of the average audience must either discard them altogether or be very sparing in their use.

A great many of the gems of the song-world have been adapted to English words, and, if these songs are used, the English version should be chosen, even though the singer believes the original words fit more happily the spirit of the composition. In cases where there are no English translations of a particular song, it is safer, even at some sacrifice of artistic pride, to let it aside, and select another with English words.

REASONS FOR CHOOSING SONGS WITH ENGLISH WORDS.

Lest the above advice may seem to some to tend to lower the highest musical ideals to the level of the uncultivated taste, it should be explained that vocal music is different from other forms of musical composition, and must be treated in a manner peculiar to itself. It is not simply music or sound, but is a combination of words and music, which must both be considered together. The music of a song is so intimately dependent on its text, and its story for its sentiment and its expression that the two cannot be divorced.

DIFFERENCE BETWEEN ABSOLUTE AND VOCAL MUSIC.

This is not the case with so-called *absolute* music. We require no words when listening to a symphony, a sonata, or any instrumental or orchestral composition.

In these forms our imaginations are entirely free to indulge their own flights of thought and fancy, but in a song we are asked to follow a musical interpretation of a writer's thought, and we must know what that thought is, in order truly to understand and enjoy it. The listener to a song in a language unknown to him undergoes a very puzzling and exasperating experience. He longs to know what it is all about, what emotion or sentiment is being expressed, but is bewildered and baffled by the barrier of the strange words, and reduced to the most unsatisfactory expedient of guessing these from the tones and attitude of the singer. He is unaware whether the song is describing a funeral or a wedding, whether it pictures the wildest joy or the most abject woe, whether the charms of nature are depicted or the revolting crimes of the city. Tired out at last by his vain efforts to unravel the mystery, he sinks back in his chair and gives it up, devoutly wishing in his heart that singers would give him something he can understand and follow readily.

Teacher.—"Don't you think there are styles to be sought after and avoided just as carefully in music as in gowns?"

Pupil.—"Indeed, yes. It is very brilliant, and I think she made a stunning effect with it."

Teacher.—"That was a becoming gown she wore, wasn't it?"

Pupil.—"Wasn't it, though. But what has that to do with the song?"

Teacher.—"Why don't you get a gown just like it?"

Pupil.—"What, me? Why that is just my style at all. I never could wear stripes, they make me look like a bumble-bee."

Teacher.—"Don't you think there are styles to be sought after and avoided just as carefully in music as in gowns?"

Pupil.—"I have never thought so. It was my impression that an all-round artist could sing any style."

Teacher.—"So can, and so can a young woman wear any style; but the best results follow a search for the style which best suits the wearer."

Pupil.—"Then the reason I have not had the song I just heard is that I cannot sing it!"

Teacher.—"Not exactly that; but, if you could sing it, it would not become your voice, temperament, and style as well as it does those of Miss S."

Pupil.—"Don't you think it would be good practice to try to arrive as near as possible to the requirements of the song?"

Teacher.—"Possibly; but why not instead of trying to make yourself look well in stripes select favorable goods to start with? In other words, half the mistakes in repertory have been the result of this failure to select with a view to individual capabilities."

ASCENDING, DESCENDING, and BEGINNING ANEW the eternal scheme of creation and destruction, under the deceitful semblance of new forms—such is the lot of human intelligence! We may say that what we call progress is nothing but a new combination of already existing imperfections.—*S. Marchesi.*

We have gradually come to expect that a certain

THE ETUDE

class of public performers will indulge in "platform" eccentricities, to a greater or lesser degree. Not a few celebrated artists now living are notorious for their vagaries in this respect, and it is currently reported that much of their fascination and success is due to these elements in their individuality. We can hardly accept this, however, as true in the case of any artist who has won an assured and lasting position. A mountebank may dazzle and amuse the public for a short time, but it soon wearsies of his antics, and, unless he has more solid qualities, he speedily sinks into oblivion.

We maintain that the great artists addicted to such eccentricities are great not because of them, but in spite of them, and because their genius and abilities triumph over them. The artist is better without them, and they can only be regarded as blushing in his equipment, and certainly not as qualities that should be imitated by artists of less merit. It takes a large amount of talent to overcome the prejudices excited in an audience by an unnecessary display of vanity and childish self-satisfaction, and the adoption of such tactics by new and untried singers can only end in disaster.

PERSONALITY IN SINGING.

Personality in singing is a much greater element in success than is commonly recognized. A strange, elusive quality is this personality, so impossible to define, so difficult to describe, and yet so potent and unmistakable a reality.

When a singer comes before an audience that audience cannot help being impressed whether consciously or unconsciously by that subtle thing, the artist's personality. If this personality is marred in any way by affected airs and graces, if there are signs of vanity and overconfidence, if there is a lack of simple sincerity, these facts are sure to react against the singer, and the audience will register its mental disapproval, even though it does not take an outward form. Audiences are strongly affected by such considerations, and it is difficult to exaggerate their importance. It is therefore of the highest moment to the singer to be natural and true in his demeanor, and the best way for him to do this, is to concentrate his mind on the rendition of his music to the very best of his ability. If he does this, and identifies himself with it so thoroughly as to show that he is bent on giving the composition the best interpretation of which he is capable, the audience will recognize his genuine devotion to his art and reward him accordingly.—*Frank H. Marling.*

ONE of the greatest bores I PEDAGOGICAL have ever met is a teacher. He is a nice fellow, capable and well educated, but he has (aught for many years, and in that way has himself received a bad education. How? By always doing most of the talking and taking it for granted that he is always right. He also takes it for granted that his conversation is interesting to whomever may happen to hear it.

Why is he a bore? Because he carries this practice into private life, and has the pedagogical style with him wherever he is and whenever he talks (which is nearly all the time). He rarely allows anyone else to complete a sentence, but constantly breaks in with his own ideas on the subject. To be sure, his ideas are usually good, but, as the saying is, "there are others."

The pupil pays for the teacher's time and brains, and the teacher takes it for granted that he is to do most of the talking. This is a natural inference. He is also supposed to be a better authority on the subject than the pupil. In this way the teacher acquires a bad education, in that he is constantly monopolizing the conversation—is continually making statements. He is obliged to make them strong or they will produce no effect, and it is very easy for him to sometimes push a statement farther than the facts will warrant. Also, unless he habitually reads what is written regarding the subject and has the benefit

of the criticisms of other people, he is apt gradually to narrow his ideas down into certain grooves. The older he grows the more certain is he that his pet theories are true, and the more difficult does it become for him to keep an open mind and to be desirous of learning that which he does not yet know.

It is also possible for the teacher to have his critical faculties similarly developed until he loses the freshness of mind he once possessed and the faculty of enjoying that which should give pleasure. The result of this is that, no matter how well a pupil may do, the teacher can see only the faults and rough spots. To be sure, the pupil wants these rough spots smoothed away, but, if the teacher is in the wrong mental state, he is apt to dwell upon those faults to the exclusion of all that is good and true in what the pupil has accomplished. Treatment of this kind is apt to be more harmful than helpful to a pupil. It discourages rather than encourages. It teaches him to believe that no matter how well he may do—no matter how much he may achieve, he will always find the teacher in an attitude of carpings criticism. This often produces in the pupil a state of mind where he constantly fears criticism, and the result is to direct his attention to the discrepancies rather than toward a beautiful ideal. Faults must be overcome, but they should not be so dwelt upon as to mar the beauty of the ideal which must be constantly kept before the pupil.—*Horace P. Dibble.*

An attempt to estimate the con-

THE POINT dition of music to-day depends so-

OF VIEW.

largely on the basis from which we calculate values; whether it is better or worse depends on the point of view. As there is no one to decide that matter, it is presumed each one will select his own point of vantage.

There are those who always locate the golden age somewhere in the remote past and who compare everything with ancient history. To these antiquarians everything of uncertain age and doubtful origin is surrounded with a halo. They are prolific in their theories. They ransack the earth to find out how they did things in Bach's time. They rummage through the libraries and museums to find the oldest copies of the Handel oratorios that they may learn just how the singer comes before an audience that audience cannot help being impressed whether consciously or unconsciously by that subtle thing, the artist's personality. If this personality is marred in any way by affected airs and graces, if there are signs of vanity and overconfidence, if there is a lack of simple sincerity, these facts are sure to react against the singer, and the audience will register its mental disapproval, even though it does not take an outward form. Audiences are strongly affected by such considerations, and it is difficult to exaggerate their importance. It is therefore of the highest moment to the singer to be natural and true in his demeanor, and the best way for him to do this, is to concentrate his mind on the rendition of his music to the very best of his ability. If he does this, and identifies himself with it so thoroughly as to show that he is bent on giving the composition the best interpretation of which he is capable, the audience will recognize his genuine devotion to his art and reward him accordingly.—*Frank H. Marling.*

In my opinion, such a state of mind is fatal to progress. No one believes Handel said the last word, and, if we cling eternally to his conceptions, how shall we progress?

Another point of view is that of Tolstoi, who holds that only that art is real which is the expression of universal religious feeling. By religious feeling he does not mean any church or creed, but man's highest conception of his relation to his fellow-man, society, and his creator. Real art, he says, will appeal to all alike, no matter what their state of mental development. From this standpoint we must exclude everything except that which is the product of an intelligence common to the lowest order of society. He excludes nearly all modern music, including the immortal Ninth Symphony, but the works of Wagner he considers a disease, a moral contagion, which should be placed in eternal quarantine.

"The Renaissance," says Gunzalusius, "was the reformation of the European intellect and the Reformation was the Renaissance of the European conscience." From Tolstoi's point of view, the Reformation was the real Renaissance, in that it had to do with man's religious growth. The Renaissance, he argues, was a departure from real religion, and was only a development of the intellect which never produces real art, is counterfeit art. From such a point of view the present should fill us with alarm.

The only rational point from which to view present art is from the present. The art of any age reflects the thought of that age, or the thought of the art-

producing element of that age. It is irrational to compare the music of to-day with that of two centuries ago in an attempt to determine which is the better. The best music of that age reflected the best thought of that age, and only that which was the product of a mentality having something in common with the present still lives. Of all the music produced in Bach's time, how little of it lives to-day! Not that it has changed, but the world has outgrown it. It is not at all likely that Bach said all there is to say, although he will doubtless be the last of that age to disappear. As to the playing of his own works, there are numberless pianists to-day who could furnish him a genuine surprise.

Life to-day is more intense, more complex, and more strenuous than ever before, and the music which is the reflection of such a state of mind must necessarily be the same. The original orchestrations of the Handel oratorios are not used now, because they do not satisfy the present state of mind.

There can be no retrogression. The music of to-day may be different from that of last century, but it is none the less a true reflection of the age. That humanity will attain higher states of development in the coming ages all will agree, and each age will be reflected in its art, for the art of any age is the product of its best thought.

If a new form of musical expression appears in the future, it will be the result of a new condition of thought. It may be in advance of the general intelligence, but that there should be leaders in every age seems in the natural order of things.

National characteristics in music will never be as pronounced in the future as in the past. There is a time when nations were practically isolated, in which condition national characteristics had an opportunity to develop, but in this age, when all civilized nations are in daily communication with each other, the common thought becomes larger, and characteristics disappear. America will never have a national school of composition because she is to-day and, in the nature of things, always will be a part of all the earth. The music of all nations has been affected by Germany, but Germany will in turn be affected by the rest of the world.

What the music of the future will be is a question the future must undertake to answer.—*D. A. Chipinger.*

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CULTIVATION OF THE SPEAKING VOICE AS PREPARATORY TO SINGING.

It is commonly thought that a person's voice is distinctly his own, that it represents his own individuality, that it is the one thing about him not affected by surrounding circumstances.

Reflection on the matter will prove, however, that man is affected by environment in this as in other matters. As the child is father to the man, so the child's voice is the precursor of that of the adult; and the voice of a child is largely modified by the tones he hears in youth.

It stands to reason that as a child is but a reflector of his surroundings his voice partakes of that reflection. If the infant, as it comes to the age of word-making, hears, in its mother's voice, tones that are well modulated and beautiful, articulation that is distinct and clear, its first steps in that direction will be along the same line. If it is surrounded by musical voices during its youth, in ninety-nine cases out of a hundred it will develop the same qualities of voice; but, on the contrary, if the mother's voice is nasal and shrill, as too many women's voices are apt to be, if the tones are high-pitched and the articulation hurried and indistinct, the child gets its first ideas of tone and speech along these lines; continue such vocal environment for a few years and the child's tones are fixed for life—the shrill, unusual, indistinct voice is perpetuated for another generation.

The Catholic church says that, if it is given the first eight or ten years of a child's life, any other denomination may have the rest, which statement

but shows the fixity of impression on the juvenile

mind and the result of the child-environment in after-life. And the same is true of the child-voice. Surround a child with good tone, good voice, and clear enunciation, and these features of vocalization become part of its adult life.

Frequently the child is retarded in its vocal growth and its powers of expression by those who would coddle it with baby talk and pet it with nonsensical utterances. It naturally copies this instead of the clear and slow, easily-understood enunciation that should be the part of those who seek to develop its unfolding powers. The baby-mind works more rapidly than the baby-tongue, and the words become confused in the attempt to express itself. Then the parent should aid by supplying words with careful explanation suited to the child-mind. Permitting a child to rush its talk or scold it into nervousness results in stuttering or indistinct methods of expression.

The next feature of a general preparation for artistic singing is a full understanding of the language and a practical ability to handle it in ordinary reading and conversation. For song is but thought set to music.

A person who cannot well read a poem, making clear its words and ideas, cannot sing it well, bringing out the emotional feature in addition. For the emotional is dependent on the intellectual to a large degree. The simplest emotions, such as joy and sorrow, can be expressed by pure vowel-tone; but, if we wish to go deeper in emotional expression, we must have at our command distinct enunciation of consonants; for on them depends the sense of language, and on this sense depends, again, the exactness of emotional condition. Vowel is the heart of language, consequent the brains.

It is hard for the young singer, or many an older one for that matter, to realize that the prime element of song is the sense of word-values. The music is simply the vehicle of the thought. Poem first, music afterward. It is true that Beaumarchais said: "The stuff that isn't worth writing is good enough to sing"; that perhaps because of the quantity of insanity that was set to music in his day as in ours. And undoubtedly many a so-called poem that is unworthy of existence is set to music—perhaps equally unworthy of existence. But, such trash aside, and the true song-literature of the world considered, it must be remembered that the singer's first duty is toward the poet, not the composer. If the singer does not agree with this, let him forsake the field of song for that of instrumental music, or confine himself to vocalises.

Contributions must not exceed one hundred and fifty words in length, and must be sent to H. W. Greene, 489 Fifth Avenue, New York, before January 1, 1903. Those who wish manuscripts returned will send stamp.

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It is an excellent idea for THE TEACHER'S RECESS.

in order to relax the tension on the nervous system. I knew a very successful teacher whose studio was located in a large office-building. He made it a point to go into the hall and walk around the building for five minutes between each lesson. He claimed that the short relaxation proved of the greatest benefit to his health, and it certainly seemed so, as he was able to get through an immense amount of work without seeming to be much the worse for it.

Teaching, when properly done, requires intense application on the part of the teacher, and a vast loss of nervous force. In the case of the average studio-teacher, who has his pupils following one after the other in rapid succession without the slightest break, often to the extent of four or five hours on a stretch, he is running a great risk. The machinery of the brain was not constructed to run at high pressure for such long periods, and, although a teacher may seem to stand it for years, yet it is a pace which will age him with terrible rapidity. Sligrigia, the famous Parisian voice-teacher who changed the voice of Jean de Reszke from a baritone to a tenor, formerly taught the greater part of the day. He found that the strain was telling on him, however, and now he teaches only from 9 A.M. to 1:30 and from 3 to 5:30 P.M. When this time is all filled he refuses further pupils, who are obliged to wait for a vacancy.

A leading New York voice-teacher recently told a reporter that he had given 27 half-hour vocal lessons at a stretch, taking only half-hour intervals for his dinner and supper. I should not like to say how many weeks that one day's work had cut off his life.

Just as some supreme effort has made many an athlete invalid for the rest of his days, so many a brain-worker has smashed some delicate cog in the machinery of the brain by putting a strain upon it beyond all reason or common-sense.—*Robert Braine.*

THE ETUDE

A NUMBER of letters have been received from our readers QUESTIONS AND ANSWERS urging us to print the answers with their questions, claiming that the answers frequently point to half-formed inquiries in their own minds. Could they be sure these answers correspond with questions meeting their own needs, the usefulness of the column would be greatly extended.

THE Club, at its opening A SYMPOSIUM. meeting in New York in October, discussed the question as to "What constitutes professional success in music." There were present nearly fifty members, each of whom occupied from one to three minutes in giving his views on this subject. The question is well worth considering, and clearly has more than one side to it.

With a view to encouraging teachers, young and old, as well as students to consider the subject, I am going to invite the readers of *THE ETUDE* to join in making a symposium covering the above subject. Symposions have from time to time appeared in the columns of *THE ETUDE* and always provide instructive reading. The manner of working up a symposium is as follows:

The Editors select a topic that they feel will be of interest, and also of benefit to their readers, and send letters to prominent musicians and writers, asking them to contribute short papers. Let us follow about the same plan, with the difference of throwing the columns of this department open to anyone who is sufficiently interested to have ideas and can express them well. When the contributions are all in, those papers which, in the estimation of the Vocal Editor, are worthy a place in the symposium will, together with the name of the writer, be published.

Contributions must not exceed one hundred and fifty words in length, and must be sent to H. W. Greene, 489 Fifth Avenue, New York, before January 1, 1903. Those who wish manuscripts returned will send stamp.

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It is an excellent idea for THE TEACHER'S RECESS.

One's first duty being, then, toward the language, it behoves the singer to look well to his ability to handle the tongue in which he sings. Nor do I touch on the farce-singing in a language that one does not speak.

What writers have furnished the text for our best modern song? Shakespeare, Tennyson, Longfellow, Goethe, Schiller, Lenau, Müller, Hugo. Do not their words demand consideration? What boots it that the music has been written by Schumann, Schubert, Franz, Rubinstein, Dvorak? Those composers would be the first to demand from the singer a clear enunciation of the thought that they wrote music to illustrate. For they composed music to illustrate the intention of the author's book. He subjects himself to the good of the writer's intentions.

Certain elocutionary ability is necessary for him who would sing well. He must articulate distinctly. He must have a clear sense of consonantal values, or strings, only that its membership is composed of good, bad, and indifferent musicians. I have never heard of a bad musician, and even indifferent musicians are hardly worthy of placing in your club. If you will put the question better, I will outline a course for you to pursue or place you in touch with some one who can and will do so.

Mrs. J. W. D.—I have not followed Mr. Lunn very closely in his articles in the paper you mention. If, however, he told you that the only way to give volume to the upper voice was much use of well-polished scales, which did not dwell on the upper notes and a judicious use of sustained notes, and the mezzo di voce, he was correct. If he advocated any departure from the above mode, he was wrong. By judicious use, I mean singing sustained notes on the upper register but a few times or a very few minutes. The full strength of the voice cannot be used on upper notes without great danger, until one has strengthened the muscles which control them through the uses of the above exercises for many years.

Children's Page

Conducted by THOMAS TAPPER.

A THEORY LESSON.—The concluding task in the theory lesson in November was "In how many keys do we find the chord G-B-D-F?" What kind of a chord is it?

A Triad is so called because it has three tones, a word we have received directly from the Greek. (What English words do you know?) Two-tone chords we call Diads. Four-tone chords made up as the chord G-B-D-F is, we simply call a Seventh chord, because that is the interval for the lowest (G) to the highest (F) tone.

In our last lesson we learned that a Triad, like C-E-G, may be found in several keys. If you have followed out the hint about the chord G-B-D-F you now know that it is to be found in the key of C alone. It belongs to C-major and to C-minor (because the B-natural, C-minor). It is the Dominant Seventh Chord; Dominant because it is a ruling, a governing chord. (Why ruling or governing?)

It is not at all an uncertain chord, like the Triads. It is found only in its own key; and, therefore, it is a sure indication of the key. Whenever the key changes (modulation) this chord is most likely to be present; and, if so, it announces the new key decisively.

Hence, the Dominant Seventh Chord is a chord with which we should be intimately acquainted. Think of G-B-D-F as the key of C-major (or minor). The tones are a third apart, counting up in order. The tones are the 5th, 7th, 2d, and 4th of the Scale, or sol, ti, fa, la.

You must know this chord from memory in every key. For the first task, do this:

1. Write, in every key you know, the chord sol, ti, re, fa (or 5, 7, 2, 4); and play this chord on the piano.

2. Of what key is each of the following the Dominant Seventh Chord? A-C-sharp—E-G; F-A—C-E-flat; B-flat—D-F—A-flat; D-F-sharp—A-C; C-E—G—B-flat.

3. How should these Seventh chords be altered to become Dominant Seventh Chords? D-F-A-C; E—G—B-D; B—D—F-A.

THE BIOGRAPHY LESSON.—The great interest shown in the works of Mascagni, and their value to the music of our time make it worth while to us to know something of the man.

This is the month of his birth, December. He was born on the third of the month, in the year 1863, at Leghorn, Italy. His father was a baker, a man of humble station, who hoped for great things for his son, though not in music.

As Handel's father intended his boy, and as the Schumann family intended theirs, so this father was of mind to set his boy to study law. But in all these cases the family had to combat the most determined quality in the world—Talent. Handel received music training early in life, and being yet a youth when his father died, he found it comparatively easy to keep to his music. Schumann had to combat the prejudice of his people, particularly of his mother for many years. But in the end music claimed whom it had gifted, and the world possesses from these two men the works of great musicians instead of unknown lawyers.

Whether Mascagni has as great music gift as his famous predecessors will be decided in the future. At all events he has shown as great determination. He is said to have studied the piano in secret. Later on

he entered a music-school, aided by an uncle, despite the father's strenuous efforts to cut music out of the boy's life. It is told that he even locked him up in the house to prevent him from receiving music instruction.

But with the same perseverance as marked the great Saxon he was able in time, through the help of a friend, to enter the conservatory at Milan. On leaving this school he began a period of wandering, going from place to place, always occupied with music; conducting, playing, thinking of plots and music which later on he worked out; keeping faith with himself and hoping for better times.

Once in Naples, he lived for six weeks on no more than a plate of macaroni a day. But all the while his mind was busy on his composition—the opera *Ratcliffe*, a romance by Heine. But before any came to him by this work it happened that an opportunity arose, though not for him any more than for anyone else; only he took advantage of it. A publisher in Milan, named Sonzogno, offered a prize for a



MASCAGNI.

one-act opera. Mascagni has told how he won this prize and became famous in a moment:

"The thought of 'Cavalleria Rusticana' had been in my head for several years. I wanted to introduce myself with a small work. I appealed to several libertines, but none was willing to undertake the work without a guarantee. Then came notice of the Sonzogno competition, and I eagerly seized the opportunity to better my condition. But my salary of 100 lire (about \$20.00), to which nothing was added except the fees from a few pianoforte lessons in Cerignola and two lessons in the Philharmonic Society of Cassala (a little town a few miles from Cerignola), did not permit the luxury of a libretto."

"At the solicitation of some friends Targioni, in Leghorn, decided to write a 'Cavalleria Rusticana' for me. My mind was long occupied with the finale. The words: 'They have murdered Godfather Turiddu' were forever ringing in my ears. I needed a few mighty orchestral chords to give character to the musical phrase and achieve an impressive close. How it hap-

pened I don't know, but one morning, as I was trudging along the road to give my lessons at Cassala, the idea came to me like a stroke of lightning, and I had found my chords. They were those seventh chords, which I conscientiously set down in my manuscript. Thus I began my opera at the end.

"When I received the first chorus of my libretto by post (I composed the Siciliano of the prelude later) I said in great good humor to my wife: 'To-day we must make a large expenditure!' 'What for?' 'An alarm-clock.' 'Why?' 'To wake me up before dawn, so that I may begin to write on 'Cavalleria Rusticana.'" The expenditure caused a change in the monthly expense, but it was willingly allowed. We went out together, and after a good deal of bargaining spent nine lire. I am sure that I can find the clock, all safe and sound, in Cerignola. I wound it up the evening we bought it, but it was destined to be of no service to me, for in that night a son, the first of a row of them, was born to me.

"I spite of this I carried out my determination, and in the morning began to write the first chorus of 'Cavalleria.' I came to Rome in February, 1890, in order to permit the jury to hear my opera; they decided that it was worthy of performance. Returning to Cerignola in a state of the greatest excitement, I noticed that I did not have a penny in my pocket for the return-trip to Rome when my opera was to be rehearsed. Signor Sonzogno helped me out of my embarrassment with a few hundred francs.

"Those beautiful days of fear and hope, of discouragement and confidence, are as vividly before my eyes as if they were now. I see again the Constanzi Theater, half filled; I see how, after the last excited measures of the orchestra, all they raise their arms and gesticulate, as if they were threatening me; and in my soul there awakens an echo of that cry of approval which almost prostrated me. The effect made upon me was so powerful that at the second representation I had to request them to turn down the footlights in case I should be called out; for the blinding light seemed like a fiery abyss that threatened to engulf me."

FORREST AND STEPHEN RODDY, of Centralia, Mo., have put into execution a plan by which they expect to get to the World's Fair of 1904 at St. Louis without expense to their parents. They will be drawn in a cart by two twelve-year-old cattle. Vacation was a problem with Mr. Roddy, as with all fathers; much more of a problem than it was with the boys. What would be done with the boys after school was puzzling Mr. Roddy. He wanted to keep the boys employed and off the streets. The devil lurks on the streets of towns, small and big, looking for boys. The purchase of the calves was a solution. They skirmished through the country and found two of the same age that matched. For one five dollars was paid and for the other six dollars. "The boys will kill the calves," declared some of Mr. Roddy's friends, as they ridiculed his venture. But the boys did nothing of the kind. They soon had the animals well trained to harness, working finely. Feeding and caring for them was sufficient employment to keep the youngsters out of mischief.

The Centralia Fair Association gave the cart, its owners and drivers free admission provided they would drive around the show ring. The famous cattle herds of central Missouri did not attract more attention. The second day of the Fair a wealthy farmer offered one hundred dollars for the team of calves for his boy, but the Centralia youths, though sorely tempted, refused to sell.

Their idea is to get an old-time outfit and drive to St. Louis and through the city to the Exposition. They hope to sell the team for enough money to pay their expenses at the Exposition. Stephen Roddy is thirteen years of age; his brother, Forrest, ten years.

Mr. Tapper:

REPORTS FROM CLUBS.—We had our second meeting October 14th, and took in two new members. Nine were present at the meeting. We played a new game and Ruth Brodrick won the game. Miss Emerson, our teacher, told us about how they had music long ago: they hollowed a log and beat it with a stick; that was their music. This is the second time the club has met; we had a very nice time.—*Geraldine Newman*.

"When I received the first chorus of my libretto by post (I composed the Siciliano of the prelude later) I said in great good humor to my wife: 'To-day we must make a large expenditure!' 'What for?' 'An alarm-clock.' 'Why?' 'To wake me up before dawn, so that I may begin to write on 'Cavalleria Rusticana.'" The expenditure caused a change in the monthly expense, but it was willingly allowed. We went out together, and after a good deal of bargaining spent nine lire. I am sure that I can find the clock, all safe and sound, in Cerignola. I wound it up the evening we bought it, but it was destined to be of no service to me, for in that night a son, the first of a row of them, was born to me.

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We decided that it would be advisable to meet once a fortnight in order to accomplish all we desire, and to keep alive the interest. At our next meeting test-question will be asked on the foregoing Mozart lesson.

OCTOBER 25TH.—The Cecilia Club at meeting of October 24th, elected the following new officers: Bertha M. Patterson, Pres.; Mabel Rivers, Vice-pres.; Vivian L. Irwin, Sec. and Treas. Membership-cards received, for which we thank you.—*Vivian Irwin*.

Mr. Thomas Tapper:

Our secretary, Susie M. Peters, wrote to you telling you of the club which I organized among my pupils on October 7th. We decided by vote for it to be called the Major and Minor Club. We wear a pin of my own design bearing initials M. M. C. in silver on green enamel. Our class colors also are silver and green.—*Minnie Adele Smith*.

On the afternoon of October 6th my pupils met to organize an ETUDE CLUB for the purpose of advancing themselves in the study of music. Sixteen members were enrolled. Officers elected: Morris Alexander, Pres.; Ed. Winestine, Vice-pres.; Matjele Marfield, Sec. and Treas.; Annie Smart, Ada Brown, and May Brigham on the Program Committee; Ione Montgomery and Gertrude Wicks on the Reception Committee. Myrtle Pledger and Mary Cummings were appointed to keep the studio in readiness. Date of meeting, first Friday afternoon in every month. Name of our club: Tunie Music Club.—*Daisy Scott*.

Editor CHILDREN'S PAGE:

We have formed an ETUDE CLUB which is to be known as the Mendelssohn Club. There are seven members. Helen Hickey, Pres.; Eleanor Brigham, Sec.; Winifred Leonard, Treas.

We meet once a month. Last month we took up Haydn. The only piano selection was the "Austrian National Air." One of the members read an essay on Haydn's life, another gave the definition of "Oratorio," and another read an essay on "The Creation." We are very anxious to receive membership cards.—*Eleanor Brigham*.

Editor CHILDREN'S PAGE:

My pupils, nine in number, have formed a club to be known as the Mozart Club, and are following the outlines given in THE ETUDE for study, using "First Studies in Music Biography" and "Pictures from the Lives of Great Composers."

At our last meeting we read the first five chapters of Bach, and first few chapters of "Pictures from the Lives of Great Composers," which the members will relate at the next meeting. In the near future we will have short interval lessons and drills in pronunciation and definitions of words used in music, such as Adagio, Allegro, etc.

The officers of the club are Maud Byers, Pres.; Ida McQuaid, Sec. An admission fee of ten cents is

THE ETUDE

charged, which we will invest in Perry Pictures, etc.—*Mildred R. Wheeler*.

Editor CHILDREN'S PAGE:

I have organized my pupils into four clubs, meeting every two weeks: Children under 12, Little Girls' Music Club, 10 members. Pres., Theo Sprecher; Sec., Ollie Dreher. Boys' Club, 10 members. Pres., Lloyd Pasewalk; Sec., Vernon Johnson. St. Cecilia ETUDE Club (girls 12 to 16); 9 members. Pres., Ruth Meyer; Sec., Helen Maynard.—*Mrs. Cora A. Beets*.

Editor CHILDREN'S PAGE:

On Monday afternoon, October 12th, the Cecilia Club held its first meeting of the season. Only two members besides our teacher were present. The president and secretary were absent, and according to the rules of the club they will be fined, as they did not notify the club of their intended absence.

We studied the life of Mozart according to the suggestion in the October ETUDE to those clubs who can meet only once a month. The Mozart minuets were played.

We decided that it would be advisable to meet once a fortnight in order to accomplish all we desire, and to keep alive the interest. At our next meeting test-question will be asked on the foregoing Mozart lesson.

OCTOBER 25TH.—The Cecilia Club at meeting of October 24th, elected the following new officers: Bertha M. Patterson, Pres.; Mabel Rivers, Vice-pres.; Vivian L. Irwin, Sec. and Treas. Membership-cards received, for which we thank you.—*Vivian Irwin*.

Editor CHILDREN'S PAGE:

I received the sixteen ETUDE CLUB membership tickets, which you sent me. Please send me fifteen more. We now have thirty-one members in our club. Many thanks for the interest you take in our club.—*M. H. F. Kinsey*.

(This is the largest membership reported in one club. The next largest is the Mozart Musical Club, reported in the November ETUDE, twenty-six members.)

We use the game "Great Composers." There are only six members, junior pupils. Each meeting there will be something new to interest them. A fine of ten cents is imposed on those who are absent unless prevented by sickness or absence from town. The money will be used for study in connection with our lessons and sometimes for little refreshments. They meet every Thursday evening.—*Pearce Butler, Treas.*

Mr. Thomas Tapper:

We met and organized a St. Cecilia Club, with ten members. We have for Pres., Emilie Meyer; Vice-pres., Mabel Peterson; Sec., Lottie Wills; Treas., Maud Williams. We would like for you to send us our membership-cards.—*Hertha Drey, Leader*.

Editor CHILDREN'S PAGE:

I have organized my class into an ETUDE CLUB with a membership of twenty-four. Our officers are Linda Prinn, Pres.; Mary Austin Walker, Vice-pres.; and Eva Grimes, Sec. The Treble Clef is the name selected by the club. We will meet once a month. I shall be glad to receive membership-card soon.—*Mrs. Forrest Nixon*.

Editor CHILDREN'S PAGE:

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(This is the largest membership reported in one club. The next largest is the Mozart Musical Club, reported in the November ETUDE, twenty-six members.)

IT IS almost invariably true that very little music-pupils enjoy the study of selections, about which the teacher can consistently give picturesque descriptions.

The childish conception of any of the simple Pastorales is considerably broadened by a tender word-picture of evening in the country. A Barcarolle is made intelligible by a buoyant description of a boat with its hearty crew, the rush of the waves, and the rhythmic plash of the oars. A Rustic Dance becomes a delight after a bright presentation of the peasant company in gala attire, with sunburned faces, toil-hardened hands, and blithe, bubbling laughter. Gipsy music, decorative themes, and cradle-songs are, together with numerous others, especially acceptable in this respect. According to this plan, a small miss of eight years recently mastered Schumann's "Knecht Ruprecht" with keen enjoyment and signal success.

She began the study in early autumn, sitting with clasped hands and eager face while I told her the story of the redoubtable hero of the myth, half saint, half fairy, whom the German children expect at Christmas-tide.

Thereupon her study of the selection was most fervent, and after a few suggestions upon the dramatic outline, she would whisper at the beginning of the different passages:

"Now here he is listening at the door! Hero he sings so that the children will sleep," etc.

On the afternoon of December the twenty-fourth, the tiny maid tapped upon my door, asking with interest: "Isn't this the evening when the Knight Rupert comes?"

Upon her giving a laughing assent, she gathered her mates together, and told them with dramatic tone and gesture the quaint German story.

That night, at the witching hour when the stockings were hung, these little lassies each placed an empty plate in the window ledge, so that the German children's saint might come to them along with their own dear Santa.

Thus the five minutes of story telling at lesson-time won weeks of good work from one small pupil, and incidentally furnished fun and merrymaking for a whole neighborhood.—*Harriet Pearl Skinner*.



We give above a reproduction of the membership card which has been prepared for the members of children's clubs reported to THE ETUDE. In sending a notice be sure to give the number of members in the club. All clubs that have not yet received cards should report at once to THE ETUDE.

Editor CHILDREN'S PAGE:

Our club was organized September 27, 1902, by Miss Morcroft with thirteen members. The name of our club is Junior Musical Club. We meet every Saturday afternoon at 2:30 o'clock. Our officers are: Pres., Esther Andersen; Sec., Hilma Ostrom; Vice-pres., Mabel Button. When the roll is called we answer to our names with a musical quotation. The secretary then reads the minutes of the last meeting. Then our teacher talks to us about musical history, composers, etc. After that we play a musical game, and then our lesson is given out for next week. We expect to give a recital soon, and look forward to many good times together this winter. Our colors are old rose and pink.—*Esther Andersen, Pres.*

Mr. Thomas Tapper:

My pupils organized a club October 2d and have selected the name St. Cecilia Club. Our officers are: Pres., Corine Page; Vice-pres., May Burens; Sec., Maud Box. They have badges of cardinal and pink. We desire to join the CHILDREN'S ETUDE CLUB. Each member has chosen a musician, and when called upon will give an interesting fact in his life. We have Mozart, Haydn, Handel, Chopin, Verdi, Beethoven.

THE ETUDE



EDITED BY EVERETT E. TRUETTE.

NOTABLE ORGANS.

The above cut shows the console of the new large organ, built by the Austin Organ Company, in St. Mark's Church, Philadelphia, Pa., and gives a good idea of the modern organ as far as the console portion is concerned. This large instrument was planned, if we are not misinformed, by Mr. Minton Pyne, the organist of the church, and is probably his idea of just what a large organ should contain in stops and mechanical accessories. As we stated in the last issue of THE ETUDE, the instrument consists of nine distinct parts arranged on four manuals and pedal, the great, choir, and pedal organs being divided into two sections, and the solo and echo organs being played from the upper keyboard.

It will be noticed in the cut that there are six adjustable piston combinations for each of the three principal manuals, and five for the solo organ. There are the customary releases, beside two rendering pistons under the choir manual. The four balanced pedals are for the four manuals and the extra one is for the "grand crescendo." The other pedals are, respectively, full organ, great to pedal, reversible, general release, and four adjustable combinations for the pedal organ.

The speaking stops are as follows:

GREAT ORGAN, CHANCEL.
FIRST DIVISION.

Major Diapason 16 ft.	Claribel Flute 8 ft.
Principal Diap. 8 "	Octave 4 "
Open Diapason 8 "	Grave Mixture 2 rks.
Dolce Diapason 8 "	

SECOND DIVISION.
(In swell-box and on heavy wind.)

Violoncello 8 ft.	Trombone 16 ft.
Doppel Flûte 8 "	Tromba 8 "
Harmonic Flûte 8 "	Clarion 4 "
Great Mixture 5 rks.	

SWELL ORGAN, CHANCEL.

Contra Gamba 16 ft.	Geigen Principal 8 ft.
Open Diapason 8 "	Viole d'Orchestre 8 "

chords and arpeggios, with all the modern entrancing harmonies which are not, as yet, a part of organ literature.

One cannot have too much technic, and it is from the piano, and through practice on it, that we hope to obtain the desired results. Every year pupils present themselves for organ instruction, and expect to make a start at once, without any previous technical ability. Very often it happens, when they are informed that it is advisable to do so, they dispense with the teacher's services at once, and look elsewhere for another. Of course, they could be started by learning the notes and clefs; but, think of the time involved, not taking into consideration the wear and tear on the organ and the expense of blowing!

In the first place, there should be such complete control over the fingers that some thought can be given to the pedals. Furthermore, the ability to read music fairly well is an indispensable feature. It is generally conceded that, next to orchestra directors, organists have to cultivate the faculty of looking at and reading more music at one time than those in any other branch of the profession. The three staves have to be constantly within the range of vision, and often four are used, as in Mendelssohn's C minor sonata, second movement.

Absolute independence of both hands and feet is necessary. In modern works when the performer has his right foot on the Swell Pedal, his left foot playing on the pedal-board, his right hand on the Great Organ, while the thumb of the same hand is playing a melody on the Choir Organ; and in the meantime the left hand is executing arpeggios on the Swell Organ, one can see that the demands are great, and that even to accomplish a little an immense amount of information must be absorbed before very much could be achieved.

INTERPRETATION AND INSTRUMENTATION.

The evolution of the organ, and its early history is delightful reading. From it we learn that the organ and its music has ever had an important place in the church ritual. In all its associations and connections it has always occupied a dignified and conspicuous place; consequently its literature is pure and noble.

Previous to the time of J. S. Bach writers used the organ almost exclusively in their sacred compositions. With the advent of the Reformation in Germany came the reformation and establishment of the organ and its music in the same country. This was nearly three hundred years ago; still the immortal Preludes and Fugues written by the Leipzig Cantor have never been equaled, much less excelled.

Considering the organ as an adjunct to the sacred service, the legitimate organist would eliminate all fanciful and elaborately figurative music. On the contrary, he would manipulate the instrument that the attention of the audience would not be attracted by the beautiful solo stops, his brilliant playing, or the composition. All would have such an harmonious and religious effect as to become a concrete part of the whole.

In concert work, when the environment is entirely outside of what has just been previously stated, many liberties are granted, and much more variety is expected. It is hoped that a distinguishing line will always be drawn between what might be called popular, and ecclesiastical organ-playing.

Instrumentation, combining with it Harmony, Counterpoint, and Musical Form, is what every student needs. Take the scores of the masters, and you will observe that the work is not played all the way through on the strings, neither is it played entirely by the wind-instruments. There is a continual change of tone-color; sometimes a single group is used, sometimes a solo instrument, but more frequently in combinations. Organ-registration is then nothing more than the ability to combine the different kinds of stops so that the desired effect is produced. An amateur once asked an organ-builder this question. "How should I know when to pull a stop?" To which he answered, "Your common-sense ought to tell you!"

Viole Celeste 8 ft.

Rohr Flûte 8 "

Octave 4 "

Spitz Flûte 4 "

Flageolet Harmonic 2 "

Mixture 4 rks.

Contre Positane 16 ft.

Horn 8 "

Oboe 8 "

Clarion 4 "

CHORUS ORGAN.
GREAT DIVISION.

Open Diapason 8 ft.

Dulciana 8 "

Lieblich Flûte 8 "

Gemshorn 4 "

Piccolo 2 "

SWELL DIVISION.
(In swell-box.)

Flauto Traverso 8 ft.

Echo Salicional 8 "

Unda Maris 8 "

Harmonie 8 "

Zart Flûte 4 ft.

Orchestral Oboe 8 ft.

Bassoon 16 "

Clarinet 8 "

PEDAL DIVISION.

Sub Bass 16 ft.

Viole d'Amour 8 ft.

Dolce 16 "

NAVE ORGAN.

ECHO DIVISION.
(In swell-box.)

Viola 8 ft.

Vox Humana 8 ft.

Angelica 8 "

Corno di Bassetto 8 "

Lieblich Flûte 8 "

SOLO DIVISION.
(On heavy wind.)

Great Diapason 8 ft.

Tuba Mirabilis 8 ft.

Harmonic Flûte 8 "

PEDAL DIVISION.

Major Bass 32 ft.

Open Bass 16 ft.

PEDAL ORGAN.

CHANCEL DIVISION.

Great Bass 16 ft.

Violoncello 8 ft.

Contra Bass 16 "

Viole d'Amour 8 "

Violone Dolce 16 "

Bombard 16 "

Sub Bass 16 "

Bassoon 16 "

Great Flûte 8 "

Tuba 8 "

THE COURSES OF STUDY OFFERED MUSIC-PUPILS ARE

TO YOUNG ORGANISTS.

ALL EQUAL GOOD UP TO

A CERTAIN STAGE.

THE NECESSARY DRILL WORK

HAS TO BE DONE THROUGH WITH,

BUT, WHEN ONE ELECTS

TO STUDY THE ORGAN,

THE FINGERS MUST NOW DO ALL THE WORK,

AND THE PEDALS THE

PEDIALS.

THE PIANO, THE DRUMS,

THE HORN, THE VIOLIN,

THE CELLO, THE BASS,

THE TUBA, THE BOMBARD,

THE HARMONIC FLUTE,

THE GREAT FLUTE,

THE GREAT MIXTURE,

THE RHOFLUTE,

THE SPITZ FLUTE,

THE FLESH FLUTE,

THE OCTAVE,

THE SPITZ FLUTE,

THE VIOLE CELESTE,

THE ZART FLUTE,

THE VIOLE D'AMOUR,

WOMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

WHAT THE CLUB HAS DONE FOR MUSIC IN AMERICA.

that can be mentioned. The musical clubs have brought a different atmosphere into the hearing of music. No one who has been identified with clubs can question this fact; but in localities where this is not the case the club and its workings are seriously at fault; for the very first principle upon which a club is founded is that of a better understanding of what is presented. The club-paper has done a great deal to educate the members. This is not saying, however, that it is always interesting, nor, indeed, that it is conducted upon the right lines, for the possibilities of the club-paper are unlimited if handled from the right standpoint, and the fact that things are not even more advanced is proof enough that the paper is still in its infancy. To the clubs we may attribute the wider dissemination of the better grades of music.

Not only is music heard with more intelligence, but it is talked about and thought of in a more normal manner. It has become more popular, not, indeed, that it has come down to the level of popularity, but the people have come up closer to its height. The outlook for the coming ten years, if they may be estimated from what has been accomplished within the last period of a similar length, should revolutionize conditions in America. Not only by the same advance that has been made, but the advance in club-work will be vital and effective. The clubs that are already on a high plane cannot but advance; they have understood how to reach up, and they will never rest until they know that each year finds them farther than before. They have tried one thing and have rejected others until they are in position to know just what moves will bring the desired results.

Other clubs, that have been less fortunate, will struggle along until they stumble upon some scheme of action which will bring them the advance which they were seeking, and they will take their places farther up the line. The number of people to ally themselves with club-work will grow with every year, and it cannot be doubted that each person exerts an influence tends to widen the sphere of operation. Moreover, the clubs will have such control of the musical situation that it would seem almost Utopian to speculate upon the possibilities.

MUSICAL clubs are called into requisition for many sides of the art, but there is one side which is overlooked with a determination which is quite remarkable to those who see what benefits are to be derived from union and discussion. The side in question is the pedagogic, and, if the teachers were to meet with the view of bettering the situation, the advance would show that it was worth the while.

IMPROVEMENT OF CLUB PAPERS.

In the average music club, as in most of the other clubs, too little time is given to the debate of a question. It seems to me that a better result would be arrived at to give the subject of discussion to the club that numerous papers might be prepared, and that they be limited to ten or fifteen minutes each. This would have several advantages over the present

mode of action. It would do away with the long, verbose conglomeration of words that mean simply nothing. It would be an expression from several instead of from one, and it would mean less encyclopedic and more originality. The encyclopedia is the death of the interest in club-papers, as there is too much dependence put into it, and no original expression whatever. So from the foregoing we may see that, in a club created for the advance of teaching, the matters for discussion should be given to the club, and sufficient time should be spent upon them to be of benefit to the members.

THE TEACHERS' CLUB.

A teachers' club should be supplementary to every musical club, as there are many features which would interest teachers which would tire other members intensely. A club for teachers could go so far as to have their pupils' recitals given for the purpose of illustrating their theories before the club. This is, of course, conceding that the work is of such a nature as to fear no scrutiny, and this is as teaching should be: the very best or it should not be at all. Questions of child-nature would come into play, and it might be decided that this become a branch of study for the teachers' club. Some fine results might be arrived at by having a speaker of authority upon the child-life present the subject properly before the club. This is quite as necessary as to understand music from every side; for, after all, it is the teacher who has tact with children who shows the best results.

The teachers' club would be invaluable to the regular music-club that brings artists to the city, because if a teacher has any influence it should be used to urge upon parents the advantages to be derived from having the pupils hear music. This side is never properly presented to the parents. They are permitted to believe that the artists come to amuse; the pupils can go to the theater if they want to, but there is no reason for spending money upon musical amusements. The club which would come into being to help the cause would not lose sight of the fact that it is part of its business as a club to make the matter of concerts understood by both pupils and their parents; and no opportunity should be overlooked to create the desire to hear everything in a musical way. It will be seen readily that the scheme does not lack in opportunities to make it really interesting and beneficial for teachers, pupils, and the community in general.

A WOMAN whose ruling passion is not vanity is superior to any man of equal faculties.

HEALTHY to him who never caused his mother to weep nor a woman to sigh.

THE fine arts do not so much affect our imagination by the objects which they immediately present as by those which they excite.

In 1762 a club called the Catch Club was instituted by the Duke of Queensbury, then Earl of March, assisted by a few other noblemen. This club was conducted with great spirit, and the performances consisted of presenting catches, glees, and canons of the old masters. The club was also productive of interesting new compositions of a similar nature.

ANOTHER "Chamade" Club has been organized this season in Philadelphia, Pa. It is composed of both professional and amateur musicians. The personnel of the club is: Miss Sue Dercum, Miss Harriet Due, Mrs. L. Fox, Mrs. S. G. Gittelton, Mrs. J. A. Laughlin, Miss Laura Strauss, Mrs. H. Pfaelzer, Miss Helen Fleisher, Miss Hartense Huntsherry, Miss Helen Pulaski, Mrs. H. B. Hirsh, Mrs. D. Well, Miss Helen Marks, Miss Adele Zellner, Miss G. L. Kepplman, Miss Alice Grimes, Miss Marie Richards, and Miss Agnes Bundy.

It is much the same in all professions: specialists are in demand, of course, and are ready ever to fill the demand; but, after all, it is the general practitioner who works the greatest good to the greatest number.

HOW THE CLUB MAY HELP MUSIC TEACHING.

But a wider and vastly more beneficial work is done in many localities where teaching is brought into a higher plane by the workings of the club. We cannot fail to see that here is the greatest work of all; and this is not confined to the teachers themselves, but it reaches easily to the mother who will permit her child to be more properly taught, if under the club influences she can be made to see things in a more intelligent light.

This is the great object to work for, because without the co-operation of the people who are not musical, but who are willing to be, there is little to be accomplished by the musical club.

RISE IN STANDARD.

The strides made in all small cities must be due to some strong influence, and no one can deny that the difference is so marked as to be noticeable to all who are connected with art. Managers are the first to notice this difference, and one of the most prominent in this country is responsible for the statement to me that while the musical clubs have done for the music in America is absolutely beyond belief of anyone not in actual contact with the conditions as they exist. It is distinguishable, in the first place, by the class of attractions that are engaged throughout the country, and further by the music which the artists are able to present. The "show-pieces" have disappeared almost entirely, and the music that is given in the large centers is also heard in cities where only five years ago it would not have been possible to have presented it at all.

The improvement is not by any means hidden from the artist, and many of them have told me that the growth of the musical intelligence throughout the country (not in the large cities, but in the smaller ones) is so pronounced and so decided as to be a matter of positive astonishment to them. Not only

the composer's expense, fifteen years before Clementi issued his "Gradus ad Parnassum."

THE MUSICAL ART SOCIETY, of New York City, Mr. Frank Damrosch, director, has chosen for this year's concerts the revival of the vocal works of the early Italian, Flemish, and German schools, to be rendered *a cappella*. The concert of December 18th includes works by Sweelinck, Eccard, Palestrina, Vittoria, and Gabrieli.

In a tomb at Abuusir, in the vicinity of Memphis, the complete score of the hymn "The Persians" by Timotheus of Miletus, has been discovered. Hitherto only a few fragments have been known of this hymn which was composed in the fourth century B.C. The papyrus, then, marks the discovery of the oldest known composition.

WHEN one knows that Gounod's "Faust" has had representations running up into the thousands it is amusing to read criticisms of the opera, written after the first performance: "Everything is loud"; "the brain of the author was quite tired"; when Gounod wastes power he only gives us noise"; "the thing will never see ten performances."

SIVORI, the violinist, while on a trip in South America, went for a sail on the water near Panama. At the solicitation of his friends he took his instrument and began to play, but was interrupted by the native boatmen, who threatened to throw him overboard, as a magician. He may actually lay claim to the distinction of being a modern Ophreus.

PROFESSOR STEPHEN KREHL has been appointed to the professorship in composition made vacant in the Leipzig Conservatory by the death of Jadaussohn.

FANNIE BLOOMFIELD-ZEISLER has won much success in her concerts abroad so far this season, notably in Berlin with Nikisch and the Philharmonic Orchestra. The composer made an affidavit that the musicians are all artists.

A CINCINNATI paper claims that city as the music-teaching center of the United States, giving the number of persons in the city whose chief occupation is the study of music in some form as 25,000, and placing the number of recognized teachers at 2,000. About \$150,000 a week is expended for musical instruction during the season. Of the number of students, about 95 per cent. are women.

A CHICAGO paper, in speaking of a reception to Theodore Thomas by the Quadrangle Club of the University of Chicago, mentions certain plans for a great music-school to be built in connection with the University. The estimated cost is \$2,000,000, the location to be near the Fine Arts Building, the accommodations to be for the proposed music school of which Mr. Thomas is to be dean, the Symphony Orchestra, and the Central Church.

DOMENICO MUSTAFA, director of the music at the Sistine Chapel, Rome, has relinquished his position, owing to his advanced age. This marks the passing of the male sopranists of Italy.

THE MANAGEMENT of the Prince Regent Theater at Munich are arranging for a special cycle of the Nibelungen operas of Wagner to take the place of the Bayreuth Festival, which will not be held in 1903.

A DECORATOR says that a piano should never be placed across a corner. If the back of the instrument is exposed a piece of silk or other suitable drapery can be used. It is generally better unclipped.

IN the National Museum at Copenhagen are several trombones supposed to be about 2,500 years old, which, in spite of their age, are still in very good preservation. Several years ago two of them were used in a concert.

THE SUPERVISOR of music in the public schools of Meriden, Conn., is making arrangements for a school concert during the winter. Five hundred pupils will take part in the presentation of the opera "Martha."

THE MUSICAL TIMES of London recently published an article on J. B. Cramer, the composer of the well-known studies. These were first published in 1804 at

THE ETUDE



THE RUSSIAN MINISTRY of the Interior has forbidden the reproduction of ecclesiastical music through the phonograph.

THE KING of Greece intends establishing a conservatory of music at Athens on the plan of the Paris Conservatoire.

LOESCHORN, who is still living in Berlin, recently resigned his position as an instructor in the Institute for church music in that city.

KLINGER, the sculptor of the much talked about Beethoven statue, has made a sketch for a Brahms monument to be erected in Vienna.

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THE WELL-KNOWN composer of dance-pieces, Ivanovic, died in Vienna a short time since. His best-known work was the "Danube Waves" waltz.

A NEW YORK paper says that Daniel Frohmann has made a contract with a representative of Richard Strauss for a visit to the United States.

THE GUILDHALL School of Music, in London, has 300 pupils and 124 teachers. Mr. W. H. Cummings, who is now over seventy years old, is still director.

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THE ETUDE

By ARTHUR ELSON. L. C. Page & Co. \$1.60 net.

We are glad to be able to announce a book on this subject, since many of our readers are much interested to know about the instruments of the orchestra, how they are played, and other points that tend to create a clearer conception of what the orchestra is, and promoting a popular appreciation of orchestral music. The intelligent listener gets more out of a concert than one who knows but little, and he derives much more to the player, an appreciative attention.

Teachers who have class meetings in which the pupils study about things outside of playing, those things that make for musical culture, will welcome this book. The pupils who may be given regular lessons, such as will be laid out from this book, will have a most fascinating subject. We recommend the work to all musical clubs, not adults only but particularly to teachers and pupils who expect to carry on a line of study such as that started by *THE ETUDE STUDY CLUB*. Add a lesson about the orchestral instruments to the other work. The book is fully illustrated.

THE ORGAN AND ITS MASTERS. By HENRY C. LAKE. L. C. Page & Co. \$1.60 net.

This work should prove useful to organists, since it presents, in a compact form, much smaller and handier than the large works hitherto offered to the profession, an account of the most celebrated organists of former days, as well as some of the more prominent organ virtuosi of the present time. Supplementary to this biographical and critical material are chapters on the development of organ-construction, organ-music, and organ-playing.

Particularly valuable and interesting to organists and others interested in this great instrument are the illustrations and descriptions of famous organs, just such material as will be needed if one wishes to prepare a lecture recital or a paper on any subject connected with the organ. A very exhaustive index makes the book an easy one to handle and to use in reference. The chapter on "American Organists" is very interesting, giving the reader a closer range of acquaintance with men whose names are known to the profession and the public.

SIGNORA: A CHILD OF THE OPERA-HOUSE. By GUSTAV KORBE. R. H. Russell. \$1.50.

Woven in with the thread of this story of a little girl, left as a baby in the care of one of the stage-hands of the Metropolitan Opera House, New York, is a complete and most interesting account of the staging of the great operas and how they are prepared for public performance. All the great artists whose names are familiar to opera-goers figure, under slightly changed names, in this story: Calve, Nordica, etc. The story will attract the general reader, and we can specially recommend it to all who want to know the life behind the scenes as it is found in one of the great opera-houses of the world.

HOW TO SING (MEINE GESANGSKUNST). By LILLI LEHMANN. Macmillan Company. \$1.50 net.

Some time ago we mentioned that Madame Lehmann had prepared a work on singing, giving the results of her long and successful career as an opera-singer as well as on the concert-stage. The work which is now published is thoroughly didactic, as will be observed by the titles of some of the chapters: Of the Breath, Attack, Head-Voice, Registers, Extension of Compass, Tremolo, Connection of Vowels, Velocity,

THE ETUDE



THE Lescheitzky Method, as expounded by Marie Prenter, is fairly well on the way toward completion, but owing to the proofs' going to Vienna, the book will not be out until about the New Year. Until that time we will hold open the offer to send a copy of the book postpaid for \$1.00.

There has lately appeared, in the German language, other works of this same system, but this only serves to show the great popularity of the Lescheitzky Method abroad. The book that we are making, by Marie Prenter, will be published in German, Polish, French, Russian, and English the work being in the original manuscript being done entirely by us, while the other copies will be translations from our edition. We note with considerable pride that a work of such importance appears first from an American house. We recommend all young teachers and progressive amateurs to procure a copy of this work, and to study it. It will doubtless leave an impression that will affect all future ideas of piano-playing.

We will continue the offer made in last issue on the new volume of piano and organ pieces entitled "Musical Pictures." We doubt if we publish a more popular collection of medium-grade pieces. These pieces are as well adapted for the organ as the piano; in selecting them we played over our entire catalogue, as we wanted to sift out twenty-five pieces that would do as well for one instrument as the other. This makes the book doubly valuable. We never forget that, first of all, a book must have musical interest; it must, then, have some technical value; and must be well constructed before it meets our approval. The pieces are condensed so as not to occupy more than two or three pages each, and there is as much music in a volume of this size as there is in many others double the size; 25 cents will purchase a volume of this much during the next month. The offer will be positively withdrawn with the New Year.

and for a book of reference we know of no finer volume. The special Holiday price is exceedingly low. We will send the work postpaid for \$2.75 during the month of December. It is especially suitable as a present from a class to a teacher. It is the one book we sell that is always satisfactory. The work presents a handsome appearance, and is bound in leather.

Sent in your order as soon as possible, as the mails are delayed during Christmas week.

The introductory price of this work for the month of December will be 30 cents, postpaid.

Every voice-teacher and every choir-leader and everyone having anything to do with vocal music should procure a copy of this work. It is possibly the most advanced and the most modern work on sight-reading and notation that has ever been published.

In another part of the journal will be found our fourteenth Annual Holiday Offer of Musical Gifts. On this double page will be found the cream of musical literature. The prices given in this list are greatly reduced for the month of December only and postage is prepaid. We will deliver to your door at the price marked in second column. This is the time of the year when additions can be made to a teacher's musical library. The field is entirely covered by this list of books on music. There is something for the teacher, the student, the music-lover, and for children.

We might offer a few words about ordering. First, it is to be remembered that these prices are cash with the order; otherwise, if we are obliged to charge them on the books, postage will be additional. Send in your order as early in the month of December as possible. You are sure then of having your order completely filled in time for Christmas. Write out the order plainly on a separate sheet, mentioning the price with each book. This will simplify the filling of the order considerably. It is understood that none of these goods will be sent "On Sale" during December.

KOLLING'S "TEACHER AND PUPIL," which has been announced in previous issues, is a highly valuable work. It forms a splendid introduction to four-hand playing. The various pieces comprising this work are well contrasted, all being of great melodic and rhythmic interest, and constructed with much skill and originality. The Primo part, intended for a pupil, is throughout within a compass of five notes. In the course of the work all major and minor keys are employed; there is much variety in the rhythmic treatment. Kolling's "Teacher and Pupil" is destined to achieve popularity even greater than that of the similar work by Low, which it surpasses in many ways.

The first volume, of 72 pages, contains 15 pieces. The advance price is, for single volumes, 30 cents, postpaid; if both are ordered at once, 50 cents.

We still have on hand a few copies of "One Hundred Years of Music in America," edited by W. S. B. Mathews. The demand for this book has been enormous. The few copies we have remaining will be sold at a very greatly reduced price. There are over three hundred portraits of American musicians, with biographies and other matter relating to music in the book. For a gift-book we have nothing better to recommend. There are over 700 large pages in the book, and the books weigh about five pounds.

We will sell what copies we still have on hand for \$1.50 postpaid during the Holidays.

We will publish during the month of December a work by F. W. Root, entitled "Methodical Sight-Singing." This is a part of a complete course in Voice-Culture that we are now publishing by this author. Heretofore the efforts along the lines of "sight-reading" have been confined principally to country singing classes or to public schools. This is the first work that will meet the wants of musical amateurs and beginners. It is such a work as can be introduced into a college or conservatory course or used as an introduction to voice-culture. The work is in simple form that the learner can take the beginning with the least possible confusion of thought above notation, pitch, accent, etc.

The course here laid down might be itemized under the following heads, thus: To lay a strong foundation of tonality—elementary tone relationship through the tonic chord and the major scale. To become acquainted with staves, rests, notes, etc.—the symbols of music. To associate pitches with their representation. To train the thought through the eye. To in-

cultate an acute sense of rhythmic accent. To become familiarly acquainted with scales, modes, and intervals in wider relationship. To become familiarly acquainted with all standard rhythmic forms and their representation. To broaden this knowledge so as to include harmonies and modulation. To sharpen the faculties of memory, concentration,—indeed, all the general mental attributes which other education aims at.

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The December number will surely be greatly interested in THE ETUDE. This is a good time to make an effort to secure subscriptions.

MR. PEARY'S new book "Descriptive Analyses of Piano-forte Works," is meeting with the warmest approval of those who ordered copies in advance of publication. The fifty pieces analyzed, not from the standpoint of form, but from the esthetic side, are among the standard recital and concert selections. The story of each piece, its meaning, its origin, and history, with some suggestions as to the production of certain effects, is given, often with poetical references that greatly illuminate the work from the higher artistic standpoint. This offers the most valuable material ever gathered for use in lecture recitals and talks about music. Musical clubs cannot occupy their time more profitably than by taking this work and making a thorough study of the pieces described and analyzed. This work is included in our list of Holiday gifts (see double-page list).

THE ETUDE STUDY CLUB material has not been placed with the articles intended for class-study, but will be found among the single columns in the latter part of this issue. The special material printed in this number is of the greatest value, and we hope that every reader of THE ETUDE will carefully read both articles and comments, with questions prepared by Mr. Russell. Everyone, particularly students who in a few years may be engaged in active musical work as professionals or supporters of musical interests, should have a clear idea of music as a factor in our modern social and business life. In January we expect to send out to leaders of clubs the special study material for use in the class meetings. Beginning with January we shall have some lessons on the history of the piano and piano-music, with biographical matter pertaining to the subject. Other topics connected with the history and theory of music will be announced when ready. All teachers who have formed clubs or who will do so should send us their names and addresses so that the study material can be mailed to them about the same time as the January issue. THE ETUDE will contain the articles, but not the supplementary material, comments, questions, etc., prepared by Mr. Russell. Every pupil who enters these study clubs should be a subscriber to THE ETUDE, so that the lessons can be studied and prepared at home. It will pay teachers to give time to the organization and carrying on of these clubs, since the pupils will be greatly benefited. Write to us for special inducements to get up clubs of five, ten, and more pupils.

We will send sample copies to assist you, and should be very much pleased to send a circular showing a picture of both these articles.

RENEWAL OFFER FOR DECEMBER.—To any of our subscribers who desire to renew their subscriptions during this month (it does not matter whether or not the subscription expires with the December issue), we will make the following special offers:

The renewal and a metronome, without bell, delivered free, for \$3.20.

The renewal and "Descriptive Analyses of Piano-Works," by Perry, for \$2.10.

The renewal and "Choir and Chorus Conducting," by Wodel, for \$2.00.

The renewal and "First Recital Pieces," for \$1.80.

These books will be found explained and advertised in other columns of this issue, or in our "Descriptive Catalogue of Music Works," which we should be pleased to send on application.

We have just published a set of little pieces, entitled "Joy in Baby-land" that will suit the kindergarten teacher or anyone who plays for little children. There are six pieces in the set with the following titles: "Mr. Fly," "Sing a Song for Baby," "Learning to Walk," "Baby's Birthday," "Oh! Such a Baby," "Lullaby." A characteristic picture is printed on the page with the music, showing the story of the text which accompanies each piece, so that it may be sung as well as played. The melodies are such as will be attractive to the little ones and easily learned. For the Christmas trade we will make a special price of 15 cents, postage paid. The regular price will be 60 cents, subject to the usual sheet-music discount.

THE ETUDE for December presents some studies of certain phases of modern music, such as will appeal to everyone who is interested in music, either as professional, student, or amateur. These special numbers, which we have issued from time to time, have been very popular, as is shown by the large demand for them outside the regular subscribers. The music pages, as will be noticed by the sketch elsewhere in these columns and by examination, present splendid examples of the best styles of the music of to-day, instrumental and vocal. The supplement gives, in a compact form, the portraits of 270 of the greatest figures in the history of music, covering a period of five centuries.

THE ETUDE for January, 1903, will have special value upon the educational side of musical work, which is to be the keynote of the volume for the entire year. Among the writers who will contribute to this number are W. J. Henderson, Emil Liebling, W. S. B. Mathews, Albino Gorno, D. A. Clippinger, and Victor Garwood. A fine picture supplement, suitable for framing and use as a studio decoration, will be given with the January issue. Elsewhere in these notes will be found our special inducements for renewals and new subscriptions. A musician who sees

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OUR full Premium List will be found on another page. Directions are given at the head as the best manner of soliciting subscriptions to THE ETUDE. The subscription list of THE ETUDE, which has grown to be the largest of any musical paper ever issued, has been made possible almost entirely through the appreciation of the paper by its subscribers, and the enthusiastic recommendation from one person to another. We make no profit on our premiums. We offer them at the exact lowest net cost to us. We do this as a slight return for that appreciation.

There are some later books on our catalogue which are not included on that full page. We herewith add as follows:

For 1 Subscription:

F. Burgmiller, "23 Studies," Op. 100.

Louis Köhler, "First Studies," Op. 50.

C. Költing, Four-Hand Study Pieces, entitled

"Teacher and Pupil," one of the two books.

A. Schmolli, "Studies and Study-Pieces," 3 vols.

"First Parlor Pieces for the Piano."

E. Francis, 1 volume of "Petit Library."

"Model Anthems," by Banks.

For 2 Subscriptions:

C. Költing, "Teacher and Pupil," both volumes.

"First Recital Pieces for the Piano."

Dr. H. A. Clarke, "Counterpoint."

E. Francis, 3 volumes of "Petit Library."

F. W. Root, "Introductory Lessons in Voice-Culture."

For 3 Subscriptions:

C. I. Norcross, "Suggestive Studies for Music-Lovers."

E. B. Perry, "Descriptive Analyses of Piano-Works."

F. W. Wodel, "Choir and Chorus Conducting."

For 4 Subscriptions:

A. J. Goodrich, "Theory of Interpretation."

"Musical Essays in Art, Culture, and Education," selected from THE ETUDE.

E. Francis, the whole set of 9 volumes, "Petit Library," boxed.

Help us in spreading good musical literature and good music among your scholars and friends.

A year's subscription to THE ETUDE contains about one hundred and twenty of the best compositions for the piano, two and four hands, and songs, and five hundred pages of useful literature on every phase of music-study and music-life.

In placing your orders for music give the Music-Supply House of Theodore Presser a trial if you have not already done so. The discounts are large, our terms to suit everyone's convenience; a liberal Open Sale places a large miscellaneous stock of all publishers' music and books, which means promptness in the filling of orders, and a great many lesser advantages. Our liberal method of dealing has made for us the largest business from publisher to teacher direct, and has well-nigh revolutionized the music business of the entire country. Send for catalogues and full information.

THIS is the subscription time of the year, the time when the greatest number of subscribers begin and renew.

We have offered, several years, a special club list at a very low price, which was found of enough advantage to our patrons for them to take a large number of subscriptions to other magazines through us. The offers are really very low, and if you desire to have three or four magazines during the coming year, covering various subjects, this is the opportunity to get them.

We will send *Ledger Monthly*, *Cosmopolitan* magazine, and *Good Times* with THE ETUDE for one year

for \$2.75. We will send *Frank Leslie's Popular Monthly*, fourteen numbers, including a picture calendar, the *Cosmopolitan*, the *Ledger Monthly*, and *Good Times*, with THE ETUDE for \$3.45. We will offer *Review of Reviews*, *Success*, *Good Housekeeping*, with THE ETUDE for \$4.50.

We really are able to offer you a combination with any magazines that are published, and, if you desire a special list of magazines, send it to us, and we will tell you what it will cost.

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THIS is the most appropriate time of the year for us to mention THE ETUDE Binder, to preserve the past twelve months' copies of THE ETUDE. This binder holds twelve copies, and binds them in a simple, cheap, and durable manner. Each copy can be removed without mutilating any of the copies. The price is \$1.00.

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THE WORK IS ALIKE USEFUL TO THE PLAYER AND THE LISTENER

If any one doubts the value of these analyses in aiding an audience to understand and enjoy instrumental music, we can only recommend him to try the experiment of playing a composition or a program with and without the reading of a properly prepared descriptive analysis, and observe the difference in the effect. One such test will suffice to convince him.

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The course of theory that goes along with an instruction book is of the utmost importance and is made quite a feature.

THEO. PRESSER, 1708 Chestnut St., Phila., Pa.

NEW PUBLICATIONS.
(Continued from page 465.)

Trill, Expression, and Interpretation. Teachers and singers will be interested to read and to study these ideas of a famous singer.

A SHORT HISTORY OF MUSIC. By ALFREDO UNTERSTEINER. Translated by S. C. VERY. Dodd, Mead & Co. \$1.20, net.

This book of 340 pages contains a very full account of the development of music in spite of being called a "Short History." The work can be used for classes as well as a reference-book, although we think it better adapted for the latter purpose. Each chapter contains a bibliography of the subjects discussed, referring to works in the English, German, French, and Italian languages. The work is brought down to the present day, and includes references to contemporary composers.

RICHARD WAGNER. By H. S. CHAMBERLAIN, J. B. Lippincott Company. \$3.00, net.

In his preface the author well describes the work. "Not a biography in the narrower sense of the word, but a picture; not a chronological enumeration of all the events in his life in proper order, but rather a sketch of the entire thought and work of the great man." The study of the work is facilitated by the division into sections: Richard Wagner's Life, Richard Wagner's Art-Works, Bayreuth. The book contains 402 large quarto pages, superbly illustrated with portraits of Wagner, facsimiles of his scores, scenes from the operas, etc. Taken as a whole, it gives in one volume the very best material for a thorough study of Richard Wagner and his works. Musicians and music-clubs should put the work in their libraries, or make an effort to have it placed on the shelves of their local public libraries.

DELIGHT THE SOUL OF ART. By ARTHUR JEROME EDDY. J. B. Lippincott Company. \$1.50, net.

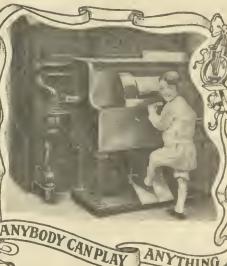
The aim of this book, which consists of five lectures, delivered to students and lovers of art, is to constitute a treatise in which that which is art is clearly and logically distinguished from that which is not art in every human endeavor. Delight is the keynote of the book, and the attitude of the worker toward his task is the touchstone of artistic value. Each proposition is supported with illustrations drawn from both the arts and the crafts. In these days, when much is written about comparative esthetics, a work that presents a definite principle underlying all work is particularly valuable. We commend it to those of our readers who are, as all musicians should be, interested in the study of the fundamental principles of art. In closing, we add that the book is fascinating in style, and affords most delightful reading.

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While it may be true that there is quite enough of beautiful music in the world, yet, as far as the present period, from Bach through Haydn and Mozart to Beethoven, with their contemporaries, who occupy one's life in study, yet we will direct our study through the channels of some of the many splendid essays in the December *ETUDE*, dealing particularly with the various phases of MODERN MUSIC.

As their present compositions touch more closely than do their past, we will continue to study them, with their beauties and vices. So we find that the most prominent figures of to-day, the men and women who are making us the most progress in music, are those who are writing the present, are really speaking to us in the spirit of our own time.

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And now the German influence is giving way to the still more Northern and Western schools. The Slavic school is asserting itself more powerfully, and the most characteristic feature of to-day may say the words of that German, Richard Strauss, breathes the national spirit of other than the Teutonic race.

In reading Mr. Flinch's essay the club-members will do well to look closely into the records of the most recent compositions, and to note how the preponderance of the Slavic school, together with the growing importance of Scotch and Irish music, has come to dominate the field. At this newest school, though it has entirely left Italian lines, is still under the influence of the German school, and the strongest evidence of this is to be found in the names found to be German in character.

To give you Flinch's line as profitably as possible I will lay out the following line of questions, which, while not exhausting Mr. Flinch's subject, will set the student to thought, and will add to his knowledge. Following Mr. Flinch's own suggestions, let us consider composers who have worked up to the present decade.

American. Name the five or six most popular high-class song-writers of America. Who are the most prominent women composers of America? Name the five or six most popular song-writers. Give brief sketch of J. K. Palao, Edward MacDowell, Horatio Parker, George W. Chadwick, and Duane Busch. Who are the most popular writers of the present day American composers?

Name the five or six most popular high-class song-writers of America. Who are the most prominent women composers of America? Name the five or six most popular song-writers. Give brief sketch of J. K. Palao, Edward MacDowell, Horatio Parker, George W. Chadwick, and Duane Busch. Who are the most popular writers of the present day American composers?

The most prominent centers may be said to be New York City; Boston and a group in the Middle West, including Chicago, Cincinnati, Pittsburgh, and others. In these centers the clubs will be well

studied, particularly those nearest the center of population, and find not only an interesting line of search, but a most helpful item of musical culture. Answer these questions in this study.

What are these places doing for Americans? Who are the most prominent American musicians? Name them! (Not forgetting the pedagogues and music-literary workers, critics, etc.) What are the choral organizations, the orchestras, and chamber music groups? What is their cover, where possible, the real American influences at work in the country anywhere. Mr. Rupert Hughes' "Contemporary American Composers" is a valuable aid in this study.

GERMANY. Name the most prominent high-class composers of Germany now writing. Give a brief sketch of Richard Strauss, of Humperdinck, and Sibelius.

Who is Alice von Feltz? What can you tell of Carl Reinecke?

For what plane of influence of such men as Hans Richter; Felix Weingartner; Mottl and Levy, and Nikisch.

Name the most prominent German pianists. What can you tell of Max Bruch, Anton Rubinstein, and the pedagogues, there are several in Vienna and in Berlin of especial renown, who are most prominent.

FRANCE AND ITALY. Name the most prominent high-class composers of France and Italy. Give a brief sketch of Puccini; Boito; Giordano; Mascagni; Leoncavallo; Cesar Franck; Camille Saint-Saens; Massenet; Gounod; Guiraud; Delibes; Widor; d'Indy. What are Italy and France doing for piano art? Who is Isidor Philipp, and what is he doing? What are the recent compositions of the pianoforte in Italy?

RUSSIA AND THE SLAVONIC SCHOOLS.

The Bohemian, the Pole, and the Czech are with the Russian the strongest influences now working in instrumental music, while the Swedes, Finns, Danes, Norwegians, and Scandinavians, in point of characteristic force national expression and general musical interest, would be difficult to surpass. Name the most prominent Czech men as Paderevski, Dvorak, Rimsky-Korsakoff, Goldmark, and Grieg. These, with their followers, stand out as the most active forces in to-day's instrumental music, especially orchestral music. Give a brief sketch of each, and tell something of their pupils and their followers—t. e., Smetana, Suk, Nedbal; Cesar Cull; Balkareff; Glazounow; Henryk Pacholski; and the interwarvalas (of Slavonic origin); Sweden; Sinding; Sjögren.

ENGLAND.

Mr. Flinch brings into prominence such men as MacKenzie, Parry, Cowen, and Villiers Stanford (Goring-Thomas is not now living). Give brief sketches of the above two, and of the most prominent English and Scotch writers of church-music (English). Name five prominent English band-conductors.

N.B.—To have a host of nationalism in modern music should be made up of two- to three-minute sketches, under the heads as given above, then let the whole be summed up by a short article on the "Art of the Future." It makes a hasty review of the modern field of music, and will be compared with the many essays of this month's ETUDE (December).

Mr. Flinch's article should be read carefully alongside of the above, and in addition to the above, the best of the new nature will be found in Lavigne's "Music and Musicians" and in special articles to be found in "The Century Magazine" and in Miller's "Famous Composers" (see section especially). ***

Four essays—Mr. Mathews', "Music as it Exists in the United States"; Mr. Sternberg's, "What the Pedagogues Have to Do with Us"; Mr. Elson's, "Musical Journalism as a Factor in the Development of American Music"; and my own commentary on musical America; Meers, Mathews, Sternberg, Norris, and Elson are practical musicians of the most straightforward type, and their views on the art as it has done much for American music, and much to dispel the myth of the "American School." They are also most musical in their country. Mr. Mathews and Mr. Sternberg especially have worked hard to bring Americans to a realization of the fact that the art of music is not to be considered with which the consideration of the art has been flippant.

Mr. Mathews strikes a true note when he tells us that we Americans have striven too hard to imitate the great composers of Europe, and that the result is that the art of heredity is interesting, and leads us to inquire into the musical families of America. Let the clubs look up the history of the Mason family, and the like, in the first two phases. What can be said of the Mason family, from Lowell to Boston? What of the Perkins? What is known of the Roots? The Perkins? What appears the prospect, judging by the present activities of sons and daughters of musical fam-

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THE ETUDE

It would be an interesting study to inquire into the "old-fashioned" "singing-school" habits of the progenitors of many of our prominent musicians of to-day, and within that time, when we consider that a century ago, a few generations ago perhaps we might say, interested us would find a strong leaven of real music spirit.

The "chorus choir," made up of younger members of the congregation, is a picture of an old American institution, and bespeaks a limited, but zealous, musical education, of which already much good has come, and since, in a more exact and scientific way, we have come to know that still a vital part of American church service, we must realize the importance of these performers, with their "Buckwheat notes" and crude "soft-sounding voices."

Let us take a member of each "Etude Music Study Club"

look up the lines and work of such men as Billings, Woodbury, and others, and men of their time, then note the great change in the style of singing, and the development of the better sort. Again, with all the good things and of course the bad, we must realize that the training of the class their melodic faculty was limited too closely by their religious training, and therefore no great development along these lines was of much value. This led to the coming to the setting of melodies to the fundamental triads of the chords, and the use of the same, as did the early days of Foster's, but the trilling text and trite harmonies and rhythmic elements throw the great mass of these melodies into disrepute. Both Mr. Mathews and Mr. Sternberg give us much food for thought in their statements regarding modern teaching.

There must be most attention to teaching in America, especially to singing, else it would not be that the best of the young American singers reach public attention in Europe within a few years. Let us hope that the young students of some foreign "master." A great majority of European teachers have been made famous or at least prominent and successful by their training in America, and not in America, after which training they are "finished" in a brief time.

In the training of amateur singers for high-class choral work. The United States to-day stands in the van, and now, with the exception of the cantata more faithfully studied or better rendered than here is "Comical America."

Let the club-members prepare answers to the following questions, which will add interest to the reading of the articles named (and referred to) in the "Etude" on "Choral Music" and Mr. Stearns' on the "Orchestra".

On "Choral Music" and "The Orchestra." What is school music in America? Explain the tonic-solfé method, as contrasted with the staff notation. Who are the Curwens of America? What music-publishers have published in America school books and other classes of music in Tonic-solfé notation?

We have a short "Buckwheat Note" in our recent issue. What shaped Notes have been issued? Name five prominent teachers of America, whose works is with the musical world. How to teach to read and to sing in choruses.

Name five prominent vocal teachers of America, and in America, also naming their most popular and accomplished pupils.

What do you know of American musicians who are also literature writers? Name the biographies of important musical works, either pedagogic, biographical, or historical?

Name five or more American works which have come into general favor, and name the persons who have done the greatest service in their promotion. Name five or more books of study (five of each): Voice-Culture; Pianoforte; Organ; Harmonium; General History; History; Biography (Memory); Musical Criticism, etc.

Name a few (five or more) American novels of interest to musicians.

Name the most prominent choral (oratorio) societies of America and the conductors.

What is said of European choral societies and orchestras and their conductors?

How many voice-parts are there in an oratorio chorus?

Describe the general form of a vocal score; the arrangement of parts.

Name the instruments of the four choirs of an orchestra, viz.: The Strings, the Woodwind, the Brass, and the Percussion.

Describe the arrangement of the various parts in an orchestra.

Give a short account of clefs and of transposing instruments.

Read Mr. Sternberg's essay: What is meant by "Conception"? Explain Mr. Sternberg's ideas as to "Genius." What object does a conductor, who is supposed to be a genius, have in mind when he conducts?

What is the difference between composition and perception?

What are the most important American musical journals; what are the most important American music journals of to-day? Divide them into two classes, i.e., Educational (as The Etude, The Musical Quarterly, The Musical Times, The Musical World, The Musical Director, The Musical Journal, The Musical Goer). What do you know of John Dwight, of Boston, and of John R. Reilly?

Name the most prominent music-critics of America of English; of Germany;

Give a brief sketch of the public career in America of Theodore Thomas, Frank van der Stucken, Walter Damrosch, Wilhelm Gericke, B. J. Lang, Carl Zerrahn, and Victor Herbert.

Pop Etudes—Class Leaders.

These club items are perhaps too extensive for use at any meeting, but the importance of the topics set forth in the December ETUDE is sufficient to warrant special effort on the part of the club-leader in presenting them to the members. We have postponed the regular club-work for one month that we might do a measure of justice to that great subject.

These rather rambling notes and study questions are intended to open a wide range of inquiry, and may become acquainted with the music-world as it is to-day and to have some knowledge of the present condition of musical art.

It is recommended that at least two sessions be taken for the study of these special articles and their club-notes, one to be given in the first session, and the other in the second, to be entirely devoted to the American side of the subject.

The department editor will be glad to receive any communication from the members, and to aid them in following issues where possible.

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THE ETUDE

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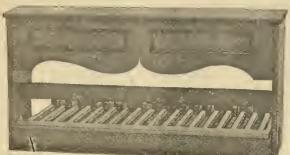
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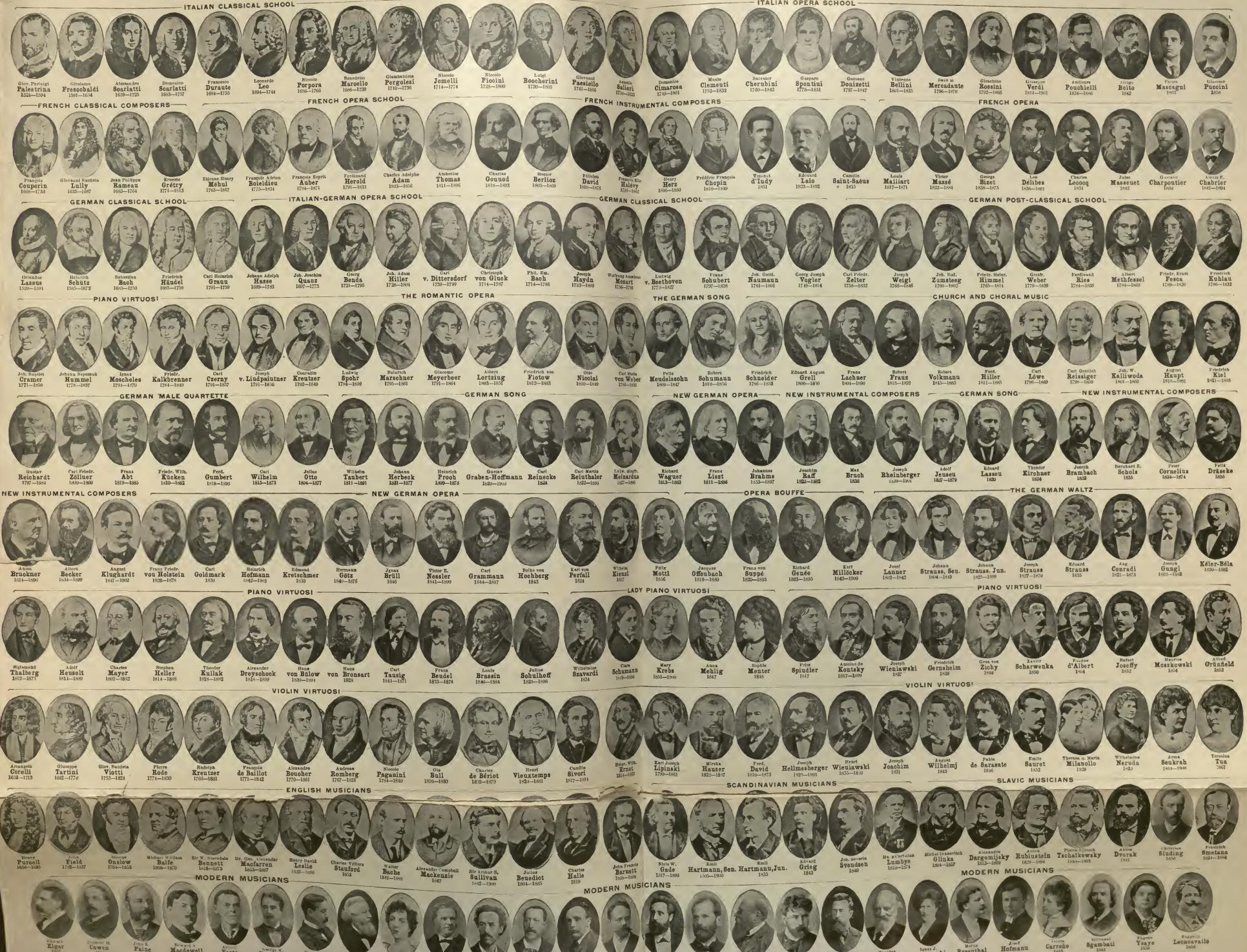
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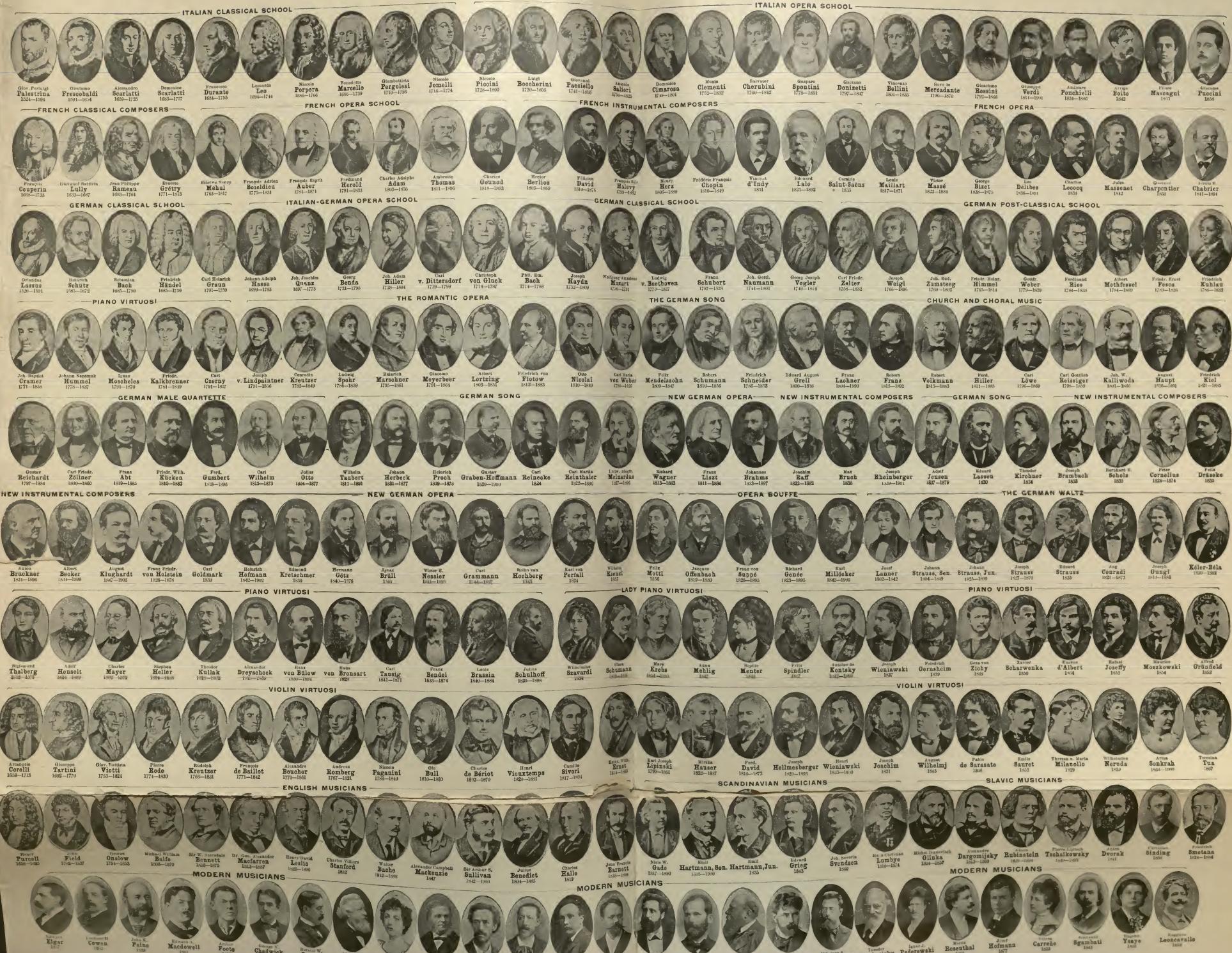
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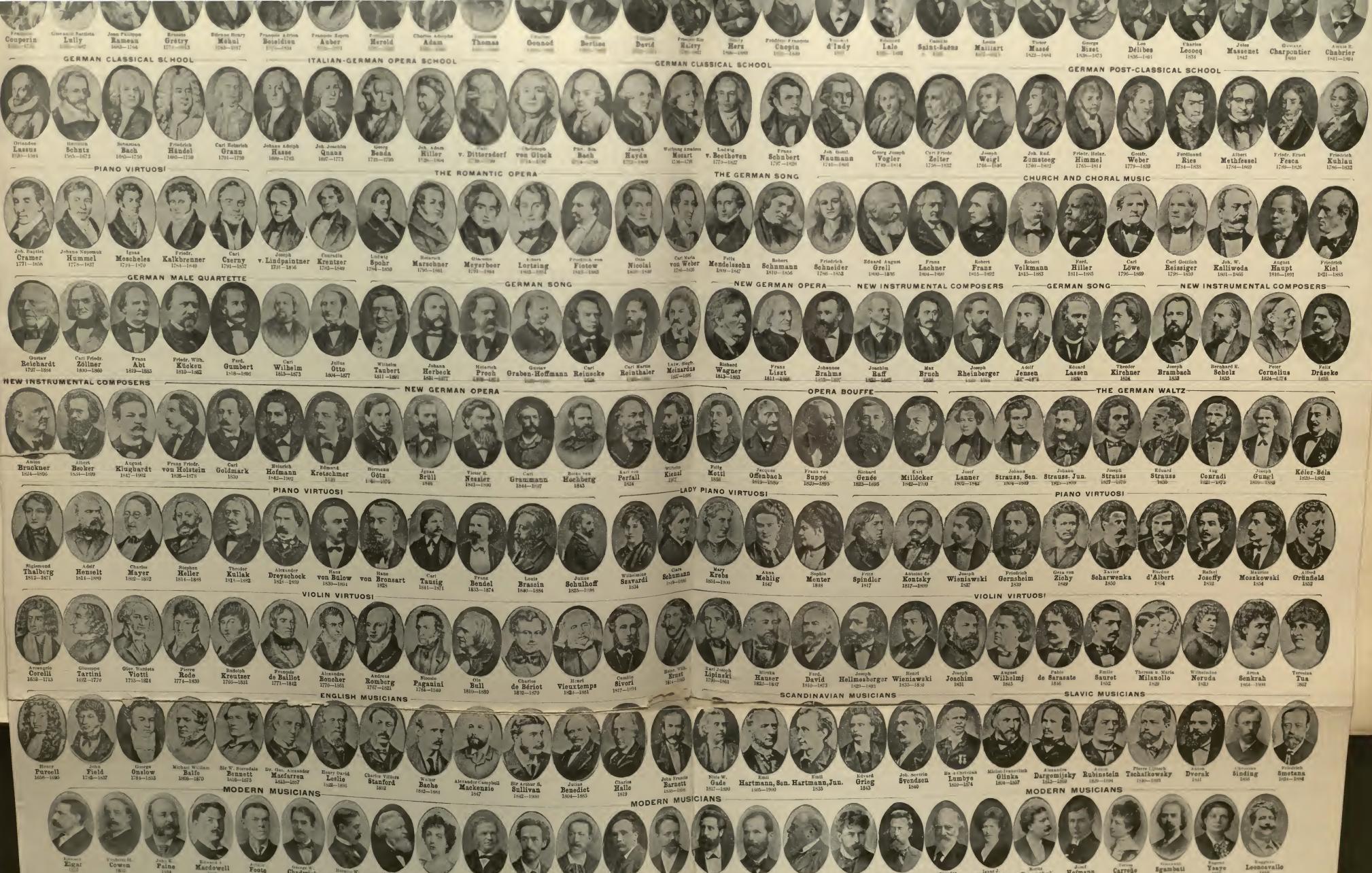
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THE REALM OF TONE.

Published by THEODORE PRESSER, Philadelphia.

SUPPLEMENT TO THE TIMES, OCTOBER 1, 1892.

Nº 3994

Mazurka de Concert in D Flat.

Edited by Preston Ware Orem.

Allegretto. M.M. $\text{♩} = 126$.

TH. LESCHETIZKY, Op. 2, No. 2.

8

cresc.

ff ril.

ff con bravura

con brio

f

p

122

122

122

122

122

122

grazioso

p

249

a)

2

b)

con tenerezza

cresc.

mf dim. pp

a tempo

f

ff con brio

p Fine.

D.G.

3994 5

No. 3889

A FOOTLIGHT FAVORITE.

BALLETTO.

W. F. SUDDS, Op. 285.

The first four tones of the melody (reckoning from (A)) and their subsequent recurrences, as well as the three lower tones of the harp-like arpeggio, are to be played with the left hand. By the aid of the Damper Pedal (indispensable in this case), the three tones re-

ferved to, produce a two-measure pedal-point bass. Dainty, clearly marked punctuation should characterize the performance. The effect to be aimed at is a suggestion of graceful posing and dancing.

Moderato con gusto. M.M. 126-138

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3889.6
* From here go to § and play to *Fine*; then go to page 6.

This block contains five staves of handwritten musical notation for piano, spanning measures 6 through 10. The notation uses a treble clef for the top two staves and a bass clef for the bottom two staves. Measure 6 starts with a dynamic 'mf'. Measures 7 and 8 show complex patterns with many grace notes and sixteenth-note figures. Measure 9 begins with a forte dynamic 'f'. Measure 10 concludes the section.

3889

The image shows five staves of handwritten musical notation for piano. The notation is in common time, with a key signature of four sharps. The music consists of six measures per staff. Measure 1 starts with a treble clef, a bass clef, and a tempo marking of 'P'. Measures 2-3 start with a treble clef and a bass clef. Measure 4 starts with a treble clef. Measures 5-6 start with a bass clef. Measure 6 concludes with a dynamic instruction 'D.C. al Fine.' and a repeat sign.

3889-5

Nº 4076 Festival Procession March.

Tempo di Marcia. M.M. = 126. SECONDO

F. G. RATHBUN.

This musical score consists of eight staves of music for a band or orchestra. The instrumentation includes two bass staves (likely bassoon or tuba), three tenor staves (likely trumpet or clarinet), two soprano staves (likely flute or oboe), and a piano or harp staff at the bottom. The tempo is marked as 'Tempo di Marcia. M.M. = 126.' The score features dynamic markings such as *fz*, *p*, *cresc.*, *mp*, *ff*, and *fin.*. The key signature changes frequently between major and minor keys. The score is divided into sections labeled 'SECONDO' and 'PRIMO'. The 'SECONDO' section includes a 'TRIO' section at the end. The 'PRIMO' section concludes with a final section labeled 'fin.'

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Nº 4076 Festival Procession March.

Tempo di Marcia. M.M. = 126. PRIMO

F. G. RATHBUN.

This musical score consists of eight staves of music for a band or orchestra, continuing from the 'PRIMO' section of the previous page. The instrumentation remains the same: two bass staves, three tenor staves, two soprano staves, and a piano/harp staff. The tempo is 'Tempo di Marcia. M.M. = 126.'. The score features dynamic markings like *p*, *f*, *mp*, *cresc.*, and *ff*. The key signature changes frequently. The score is divided into sections labeled 'PRIMO' and 'TRIO'. The 'PRIMO' section concludes with a final section labeled 'fin.'

SECONDO

Musical score for SECONDO, page 40. The score consists of six staves of music for two pianos. The first two staves are treble clef, the next two are bass clef, and the last two are treble clef. The music includes dynamic markings such as *mf*, *ff*, and *con fuoco*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 8. Measure numbers 1 through 8 are present above the staves.

PRIMO

Musical score for PRIMO, page 41. The score consists of six staves of music for two pianos. The first two staves are treble clef, the next two are bass clef, and the last two are treble clef. The music includes dynamic markings such as *mf*, *ff*, *pp*, and *D.C.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 8. Measure numbers 1 through 8 are present above the staves.

MAY PARTY.

POLKA.

PAUL WACHS.

Tempo di Polka. M.M. $\text{J} = 116.$

Piano sheet music for five staves. The first staff uses treble clef and common time. The second staff uses bass clef and common time. The third staff uses treble clef and common time. The fourth staff uses treble clef and common time. The fifth staff uses treble clef and common time. Measure 1: Treble staff: 4, 4. Bass staff: 1, 1. Measure 2: Treble staff: 5, 1. Bass staff: 1, 1. Measure 3: Treble staff: 3, 2, 3. Bass staff: 1, 2. Measure 4: Treble staff: 5, 1. Bass staff: 1, 2. Measure 5: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3. Measure 6: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3. Measure 7: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3. Measure 8: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3. Measure 9: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3. Measure 10: Treble staff: 5, 4, 3, 2, 3. Bass staff: 1, 3.

The image shows a page of sheet music for piano, consisting of six staves. The music is written in common time. The first staff begins with a forte dynamic (f). The second staff starts with a dynamic ff and includes the instruction "ben marcato". The third staff features fingerings (1-5) above the notes. The fourth staff begins with a piano dynamic (p). The fifth staff contains a series of eighth-note patterns. The sixth staff concludes with the instruction "D.C." at the end of the page.

VALSE MEMENTO.

LEON RINGUET, Op. 18.

Allegro brillante. M.M. d: 69

Musical score for the first section of *Valse Memento*. The section starts with a dynamic of *ff*, followed by *mf* and *f*. The music consists of two staves for piano, featuring complex fingerings (e.g., 1, 2, 3, 4, 5) and various dynamics like *ff* and *mf*. The section concludes with a *Fine.*

Piu mosso. M.M. d: 72

Musical score for the second section of *Valse Memento*. The section begins with a dynamic of *f*, followed by *mf*. It features two staves for piano with continuous eighth-note patterns and fingerings such as 1, 2, 3, 4, 5. The section ends with a *poco rit.*

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Animato.

Musical score for the third section of *Valse Memento*. The section starts with a dynamic of *mf a tempo*, followed by *ff* and *mf*. It consists of two staves for piano, featuring eighth-note patterns and fingerings like 1, 2, 3, 4, 5. The section concludes with a dynamic of *ff*.

3840.5

Piu mosso.

poco rit. D.C.

A MEMORY.

My child, we once were children,
Two children, happy and small;
We crept into the hen-house,
And under the straw did crawl.

Our neighbor's old gray tabby
Came oft to see us there;
We made her bows and curt'sies,
And paid her compliments fair.

The childish play is over,
There's naught but change, forsooth;
E'en gold, the world, the seasons,
Religion and love and truth.

*Mein Kind, wir waren Kinder,
Zwei Kinder, klein und fröhlich;
Wir krochen in's Hühnerhäuschen
Versteckten uns unter das Stroh.*

*Des Nachbars alte Katze
Kam öfters zum Besuch;
Wir machten ihr Buckling und Knixe
Und Komplimente genug.*

*Vorbei sind die Kinderspiele,
Und alles rollt vorbei,
Das Geld und die Welt und die Zeiten,
Und Glauben und Lieb' und Treu'.
Heine.*

E. A. MAC DOWELL, Op. 31, No. 3.

Allegretto giocoso. M.M. 126.

p leggiero

p

poco rall.

Musical score for piano and orchestra, page 18, measures 5-10. The score consists of five systems of music. Measure 5: Treble clef, B-flat key signature, 2/4 time. Dynamics: *pp*, *ten.* Bass clef, B-flat key signature, 2/4 time. Dynamics: *a tempo*. Measure 6: Treble clef, B-flat key signature, 2/4 time. Dynamics: *pp*. Bass clef, B-flat key signature, 2/4 time. Dynamics: *dim.* Measure 7: Treble clef, B-flat key signature, 2/4 time. Dynamics: *rit.* Bass clef, B-flat key signature, 2/4 time. Dynamics: *pp dolciss.* Measure 8: Treble clef, B-flat key signature, 2/4 time. Bass clef, B-flat key signature, 2/4 time. Measure 9: Treble clef, B-flat key signature, 2/4 time. Bass clef, B-flat key signature, 2/4 time. Measure 10: Treble clef, B-flat key signature, 2/4 time. Bass clef, B-flat key signature, 2/4 time.

The image shows a page from a musical score for piano, page 19. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of sixteenth-note patterns with dynamic markings such as 'stargando' and 'p'. The second staff starts with a bass clef and a common time signature, featuring eighth-note patterns. The third staff continues with a treble clef and a common time signature, showing sixteenth-note patterns with dynamics like 'legg.' and 'poco rall.'. The fourth staff begins with a bass clef and a common time signature, with dynamics 'poco piu lento' and 'dolciss.'. The fifth staff concludes with a treble clef and a common time signature, with dynamics 'rall.', 'pp', and 'una corda'. The score is filled with various performance instructions and dynamic markings throughout.

RHAPSODIE MINIATURE.

RONDE TZIGANE.

This piece is a miniature Hungarian Rhapsody; it should be rendered with the same breadth of style and piquancy of movement.

E.B.Perry thus writes: "The 'lassan', a slow,

mournful, lugubrious song, expressing the uttermost depths of depression; the 'frischka', a bright, playful, capricious dance movement, full of grace, humor, and witching coquetry."

Lento. M.M. = 69.

LASSAN.

P. BEAUMONT.

FRISCHKA.

Allegro. M.M. = 126.

a) The melody must be well brought out, and the trilling effect subordinated.

INTERMEZZO.
(SNOWFLAKES.)

N. von WILM, Op. 8, No. 5.

Allegretto. M.M. $\text{♩} = 104$.

The musical score for 'INTERMEZZO (SNOWFLAKES)' by N. von Wilm, Op. 8, No. 5, is presented in five staves. The key signature is A major (two sharps). The tempo is Allegretto, with a metronome marking of $\text{♩} = 104$. Fingerings are shown above the notes, such as '3 4' and '5 4'. Dynamics include *p*, *f*, *fp*, *cresc.*, *dim.*, *rit.*, and *a tempo*. The score begins with a dynamic *p*, followed by a forte dynamic *f* in the third staff. The music features various note patterns, including sixteenth-note chords and eighth-note pairs. The piece concludes with a dynamic *ff*.

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The musical score for 'INTERMEZZO (SNOWFLAKES)' continues on the second page. The key signature remains A major (two sharps). The tempo is Allegretto. Fingerings like '1 2 3 4' and '5 4' are present. Dynamics include *p*, *pp*, *fp*, *f*, *cresc.*, *dim.*, *rit.*, *fp a tempo*, *fp*, *dim.*, *pp*, and *ff*. The score includes various note patterns and rests, maintaining the musical style established on the first page.

3993 2

SERENADE.

PERLEY DUNN ALDRICH.

2. Were I a bird, the lightest
1. Were I a star, a ray of

love to you— Sing-ing to you, Sing-ing to you,
Here in the moon-light, the stars and the dew— Sing-ing to you,
Sing-ing to you, My love, I am sing-ing to you.
sing-ing to you, to you, to you—

note of all my sad re - train, Would pour such sor - row from my throat, You'd clasp your
light From me would kiss your face; Your breast would tremble with de - light Be - beneath its
heart in pain, But I can on - ly lin - ger here, in
film - y lace. I'd soft - ly kiss your dream-ing ear, And
starlight and in dew,, And hope,, my love,your dream-ing ear Will dream this
whis - per that I'm true. But no! I can - not lin - ger here And sing my

song of you.— *porta.* *pp*
love to you— Sing-ing to you, Sing-ing to you,
Here in the moon-light, the stars and the dew— Sing-ing to you,
Sing-ing to you, My love, I am sing-ing to you.
sing-ing to you, to you, to you—

The Arab's Prayer.

FRANK GAYLORD.

Andante maestoso.

Free on the des - ert
waste I roam, Free from the tram-mels of all care, My steed's broad back I
call my home, All con - flicts does he share. Fear is un-known with-
in my breast, The clash of steel is mu - sic sweet, On bleaching sands I

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LOUIS F. GOTTSCHALK.

Con moto.

find my rest, I love the si - moon's heat. My
life is wild, yet I can feel 'midst tur - moil or a-
larms A pas - sion ris - ing in ap-peal, To
ha - lo wo - man's charms. For, dis - tant in my

3961 3

des - ert tent, One waits by day and night. My

fer - vent pray'r's to Heav'n are sent, That we a - gain u -

nite, My fer - vent pray'r's to Heav'n are sent, That

we a - gain u - nite.